

ART AND MUSIC

# MUSICAL AMERICA

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CHARLES KULLMAN

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# MUSICAL AMERICA

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# Midway in Fifty-Ninth Season

## Cincinnati Symphony Plays 3500th Concert

By MARY LEIGHTON

**T**HE Cincinnati Symphony, under the direction of Thor Johnson, celebrated a significant milestone in its 59-season history with the first pair of concerts in 1954, on Jan. 8 and 9 at Music Hall.

The concert on the afternoon of the 8th was the 3,500th concert played by the orchestra since its initial program on Jan. 17, 1895. This figure includes all kinds of concerts in the orchestra's history—subscription, out-of-town, popular, young people's, school, family, and special concerts.

Just as Frank van der Stucken, who conducted the first concert in 1895, included Beethoven in his program, so Beethoven's Fourth Symphony was chosen by Mr. Johnson as the major orchestral work for the current milestone. Two other commemorative phases of the program were the United States debut of the gifted Spanish pianist Soriano, who played Ravel's G major Concerto, and the return of Virgil Thomson as guest conductor for the local premiere of his Three Pieces for Orchestra.

Although the Ravel concerto is probably not the best vehicle for judging thoroughly and fairly a pianist's debut, the ovation Soriano won indicated the audience's awareness of his superior abilities. His rhythm was live and secure; the architecture and details of phrasing were molded or articulated with intelligence and discrimination; his tone was always colored persuasively; and his technique was facile and faultless. His lithe and refreshing performance of the concerto was followed by an encore, Granados' The Maid and the Nightingale, played with finesse and poetry.

Under Mr. Thomson's direction, the orchestra performed his Three Pieces with understanding and clarity of design. Strong in mood and atmosphere, pleasing and graphic in tone color, the Three Pieces—The Seine at Night, Wheat Field at Noon, and Sea Piece—do not, on first hearing, provide intellectual stimulation, but they offer examples of an interesting chordal language expressed with skillful orchestral coloration and stylistic propriety.

Mr. Johnson conducted the Beethoven symphony with fine structural discernment; it was a sturdy and deliberate rather than noble interpretation.

Another memorable event so far this season was the Wagner-Strauss program, with Astrid Varnay as

soloist, on Nov. 27 and 28. The orchestra was at its best, and Miss Varnay was a distinguished and authoritative interpreter of both the Immolation Scene from Götterdämmerung and the Finale from Salome. Cincinnatians had heard Miss Varnay in Tristan und Isolde and in Salome some years ago with the summer opera company at the Zoo; a remarkable artist then, she seemed even more remarkable now.

Vronsky and Babin presented two concertos as soloists with the orchestra on Dec. 4 and 5. They played Mozart's F major Two Piano Concerto, K. 242, with clean and forceful virtuosity, and their account of Nikolai Lopatnikoff's new concerto made it seem an attractive addition to their kind of repertoire.

Aaron Rosand made his Cincinnati debut on Dec. 11 and 12, playing William Walton's Violin Concerto with fluent technique and authoritative insight. Although the orchestral tone was not particularly distinguished and the tempos were not always steady, Mr. Johnson and the orchestra gave a clearly defined reading of Brahms's C minor Symphony.

Handel's Messiah was the fare for the Christmas concerts, Dec. 18 and 19. Groups from four high schools in Greater Cincinnati combined to make a choral ensemble that was pleasing, earnest and sincere but lacking the mellower tone of a more adult group. Mr. Johnson conducted with skill and fine tempos. Soloists were Maud Nessler, soprano, who sang with admirable style; Lillian Chookasian, contralto; Franklin Bens, tenor, an experienced oratorio singer; and Louis Sudler, bass.

The sudden tragic death of Ossy Renardy required the Matinee Musicale Club to find quickly a substitute for his scheduled appearance on Dec. 9 at the Netherland Plaza's Hall of Mirrors. Tossy Spivakovsky was a welcome choice, because he has been highly admired here since he played the Bartok concerto with the orchestra. The Mozart Adagio with which he opened the recital was dedicated to Renardy. In a very satisfying recital, the violinist's individual, vigorous style was most impressive in works by Barati, Stravinsky, and Suk. Theodore Saldenberg was the excellent accompanist.

The Cincinnati Music Drama Guild presented Song of Norway, Dec. 16, 17, and 18 at the Cox Theatre, with Patricia Forquer Morgan as the out-

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Above: Roy Fitzell and Lupe Serrano in the new Loring-Antheil ballet The Capital of the World, presented by Ballet Theatre. Right: Merce Cunningham is joined in his Septet by Marianne Preger, Carolyn Brown, and Jo Anne Melsher



## Ballet Theatre Opens American Tour—Cunningham in Choreography "By Chance"

**B**ALLET THEATRE opened its American tour with a single gala performance at the Metropolitan Opera House on the evening of Dec. 27, which took the form of a benefit for the Ballet Theatre Foundation and brought forth a brilliant audience of socialites as well as balletomanes.

A quantitatively generous program offered two premieres—Eugene Loring's The Capital of the World and William Dollar's The Combat—in addition to Balanchine's Theme and Variations, the Black Swan pas de deux and Lichine's Graduation Ball. The new Loring work, commissioned jointly by the Ford Foundation TV Workshop and Ballet Theatre, was performed first on the television program Omnibus, on Dec. 6. The work was less than enchanting on that occasion and proved to be but little better in the theatre.

Based vaguely upon a story by Ernest Hemingway, the ballet deals in a superficial way with the tragedy of Paco, a boy who comes to Madrid (The Capital of the World) with a burning ambition to become a great bullfighter. Going to work in a tailor shop that specializes in bullfighters' costumes, Paco is progressively disillusioned by the human weaknesses of matadors who previously had been his gods. And there is Enrique, another youth like Paco, whose eyes have already been opened but who scoffs cynically at Paco's idealism. The climax of the ballet is a mock bullfight in which Paco undertakes to demonstrate his skill with the cape against a bull improvised by Enrique with a chair to the legs of which he has strapped a pair of knives to simulate the horns. After several passes,

(Continued on page 28)

**M**ERCE CUNNINGHAM with his Dance Company offered no fewer than nine New York premieres during his series of concerts at the Theatre De Lys, which ran from Dec. 29 through Jan. 3. On opening night, the new works were Septet, danced to Erik Satie's Trois Morceaux en Forme de Poire; Banjo, danced to Louis Moreau Gottschalk's piano piece with the same title; and Suite By Chance, danced to music for magnetic tape by Christian Wolff. On Dec. 30, the premieres included Solo Suite in Space and Time, danced to music from John Cage's Music for Piano I through 20; Fragments, danced to Pierre Boulez' Etude à un son, and Etude II; and Collage, danced to Eroica, Apostrophe, and Strette, from Pierre Schaeffer's Symphonie pour Un Homme Seul, a dance commissioned by the Brandeis University Creative Arts Festival in 1952. The other premieres were an Untitled Solo, danced to Christian Wolff's For Piano, on Dec. 31; Dime a Dance, danced to nineteenth-century piano pieces selected by David Tudor, on Dec. 31; and Variation, danced to music by Morton Feldman, on Jan. 1.

Mr. Cunningham's company was made up of Carolyn Brown, Anita Dencks, Viola Farber, Jo Anne Melsher, Marianne Preger, Remy Clarlip, and Paul Taylor. John Cage was the musical director and David Tudor the pianist.

No sooner had Mr. Cunningham appeared in his solo, Two-Step, on opening night, than it was apparent that he was dancing as magnificently as ever. There is something electrifying about his stage presence; his movement

(Continued on page 28)



Jack Foster

Leading figures in the Cincinnati Symphony's 3,500th concert were composer-conductor Virgil Thomson, Spanish pianist Soriano, and Thor Johnson



## Szell Resigns Metropolitan Post

In a surprise move the day before his fourth appearance at the Metropolitan Opera House this season as conductor of Tannhäuser on Jan. 14, George Szell made public a letter to his manager, Bruno Zirato, stating that he was resigning his Metropolitan post upon the completion of that performance and requesting that arrangements be made to release him from the rest of this season and from the company's spring tour.

No precise reasons were given for this action, but Mr. Szell's letter said he was resigning "after careful consideration" and "under the impression of my recent experiences with present conditions at the Metropolitan Opera." The comments of Rudolf Bing, general manager of the theatre, to the effect that he regretted Mr. Szell's decision and had nothing to add to it, but that "if Mr. Szell wishes to engage in mud-slinging, he can do it on his own," threw little light on the implied difficulties between the conductor and the management. It is understood in most informed quarters, however, that Mr. Szell, regular conductor of the Cleveland Orchestra, has become increasingly more dissatisfied with the staging of performances under his musical direction and that he was led to believe that he would have the final word in all artistic matters pertaining to the production of German operas conducted by him (so far he had conducted only Tannhäuser). His dissatisfaction is said to have grown as instances multiplied in which his word was not accepted as final.

Following his last appearance on Jan. 14, the conductor would make no statement to the press and said only that he would give the Metropolitan's board of directors a resume of what he meant by "present conditions" which impelled him to resign. Meanwhile, George A. Sloan, chairman of the board, praised both Mr. Szell and Mr. Bing and expressed the hope that differences might be resolved promptly. Both men, he said "are big enough to place the Metropolitan Opera above any and all personal considerations."

## Musical Americana Begins Initial Tour

Musical Americana, a new concert of folk music, with a company of twenty singers and dancers, opened its first cross-country tour of one hundred cities, on Jan. 4 in Malverne, N. Y.,



Ray Harrison and Margaret Cuddy

under the auspices of Columbia Artists Management.

As director, Mary Hunter has introduced an unusual format in concert presentations by using song and dance to dramatize those phases of American life that strongly influenced the progress of its civilization. New choreography has been created by Jerome Robbins and Ray Harrison,



David Ferguson  
Bruno Studio

## Three New Members On Columbia Board

COLUMBIA Artists Management has announced the election of three new members to its board of directors, David Ferguson, Herbert Fox and Leverett Wright, long-time



Leverett Wright



C. Bennette Moore  
Herbert Fox

associates of the concert organization.

Mr. Ferguson, Pacific Coast Manager of Columbia Artists, with offices in Los Angeles, has been associated with the company for eighteen years. He began as a representative for Community Concerts in the Eastern territory. Mr. Fox is Midwestern Sales Manager of the company, with

offices in the Wrigley Building, Chicago. A graduate of Union College, he joined the organization as a representative for Community Concerts. Mr. Wright is Eastern Sales Manager, with headquarters at the home office in New York City. He joined the Community Concerts field staff in 1939.

and music has been composed or arranged from traditional tunes by Baldwin Bergerson. Kenneth McGuire is the musical director, Thomas Skelton the production stage manager. The décor has been designed by Howard Barker, the costumes by Consuelo Gana.

Musical Americana opens in the pre-Revolutionary period, touches on the days of sailing ships and prairie schooners, and provides a comedy sequence built around the early development of the automobile, telephone and phonograph. A dance set to a simulated jukebox accompaniment advances the program into the 1930s, and the program concludes with a square dance involving a contemporary Appalachian romance.

Mr. Harrison is the principal dancer, assisted by Margaret Cuddy, Joan Skinner, and William Ross. Virginia Copeland, Norris Greer, John Reardon, Keith Chalmers, and Francis Kennedy are the leading singers. All members of the company appear at one time or another as soloists, including Elizabeth Parrish, James Tarbutton, Otis Bigelow, Mary Alice Kubes, Robert Wallace, Eric Darling, Joseph Kowalewski, and Sam Herman.

The tour of Musical Americana extends to the Pacific Coast this winter. Next fall, the attraction will play the Atlantic seaboard in the South, and the Mississippi Valley from New Orleans to Minneapolis.

## Berkshire Festival Schedule Revised

BOSTON.—A new plan has been devised by Charles Munch, conductor of the Boston Symphony, to extend the scope of the Berkshire Music Festival next summer and to allow audiences a greater variety of musical activity during each week of the six-week season.

According to this plan the concerts by the full Boston Symphony, which are given in the Music Shed, will be scheduled on each Saturday evening and Sunday afternoon from July 5 to Aug. 15. The concerts by the chamber orchestra, given in the Theatre-Concert Hall and generally devoted to the music of Bach and Mozart, will be scheduled on Friday evenings, also during the entire season.

The two series running concurrently, instead of separately as in past summers, will result in six weeks of daily performances (student events, included) on a rotation basis, and will provide twelve festival concerts in the shed, instead of nine as before.

In the course of the twelve shed concerts Mr. Munch will honor the 150th anniversary of the birth of Berlioz with performances of The Damnation of Faust, Romeo and Juliet, and the Requiem, as well as the song

cycle Summer Nights and various instrumental works. A series of chamber-music concerts at moderate prices will be given by different ensembles in the theatre on six Wednesday evenings. The student departments of the Berkshire Music Center will continue the custom of opera scenes on Tuesdays, orchestra concerts on Thursdays, and chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evenings and Sunday afternoon concerts. Full program details will be available shortly.

## Gershwin Orchestra Tours 74 Cities

The Gershwin Concert Orchestra, under the management of Columbia Artists and produced by Howard Lanin, began its second tour on Jan. 3 in Cleveland and will visit 74 cities

across the country between now and April 8. The thirty-piece orchestra is conducted by Robert Zeller, young American conductor of the Sadler's Wells Ballet and formerly of Ballet Theatre. Soloists for the first half of the tour will be the pianist Mario Braggiotti, the soprano Carolyn Long, and the baritone Calvin Marsh, winner of the American Theatre Wing's 1953 concert award. They will be succeeded in the second half by Jesus Maria Sanroma, Elizabeth Doubleday, and Theodor Uppman.

The Gershwin Festival program, which is retained for each concert, lists a Gershwin Festival prelude, the Piano Concerto in F, selections from Porgy and Bess, An American in Paris, the Cuban Overture, a medley of the composer's show songs entitled A Gershwin Scene, and the Rhapsody in Blue. It is believed that the tour marks the first time that a one-man orchestral program has been taken to audiences from coast-to-coast by the same organization.

## Highlights of the News

### DOMESTIC:

■ **Ballet Theatre** begins American tour with single appearance at Metropolitan Opera, Dec. 27 (Page 3).

■ **Merce Cunningham** and his dance company present series of programs at Theatre de Lys in New York, Dec. 29-Jan. 3 (Page 3).

■ **Cincinnati Symphony** gives 3,500th concert on Jan. 8 (Page 3).

■ **Nicola Rossi-Lemeni** sings title role in first performance this season at the **Metropolitan Opera** of Boris Godounoff, Jan. 11. Alicia Markova dances in New Year's Eve presentation of Fledermaus (Page 5).

■ **New York's** non-profit, municipally owned radio station, **WNYC**, observe's thirtieth season (Page 7).

■ **Ernest Ansermet** and **Igor Stravinsky** are among conductors heard in recent **New York** concerts (Page 9).

■ First concerts in series sponsored by the Rockefeller Foundation are given by the **Louisville Orchestra**, Jan. 2 and 9 (Page 14).

■ **Cleveland Orchestra** reports record-breaking audiences as season nears midpoint (Page 14).

■ **William Smith**, assistant to Eugene Ormandy, makes first public appearance in **Philadelphia** as conductor of orchestra there (Page 26).

### FOREIGN:

■ Second group of Soviet artists appears in **Paris** (Page 6).

■ State opera has busy season in **Vienna** (Page 6).



# Metropolitan Opera

Fledermaus, Dec. 31

The season's first performance of Fledermaus, on New Year's Eve, was graced by the presence of Alicia Markova, one of the leading ballerinas of our time, in her first appearance with the company. Other great dancers, Pavlova and Mordkin among them, had appeared with the Metropolitan Opera under its own auspices in special ballets, but this was the first time that a dancer of Miss Markova's international rank and reputation had taken part in one of the regular Metropolitan productions of opera. Zachary Solov had refashioned the choreography of the Acceleration Waltz in Act II, in order to provide a proper framework for the illustrious soloist, who was ably partnered by Roland Vasquez.

Nothing was more impressive than Miss Markova's entrance, in which she radiated a charm, elegance, and almost mischievous humor that boded well for the dancing to follow. Mr. Solov had put the emphasis upon her finest and strongest qualities in his choreography. She was feathery in the lifts, exquisite in line, and wonderfully effortless in her beats. Her arms were always liquid and graceful, her head and neck beautifully poised. Miss Markova danced more cautiously, with greater emphasis upon lyricism, than she used to, but she was a model of style and sensitivity. Needless to say, the Acceleration Waltz really looked like something, and the corps, dancing discreetly in the background, did not seem as mediocre as usual. Miss Markova's advent was a brilliant success, and she received a long ovation.

There were other gala aspects of the performance. Eleanor Steber, in her first appearance in the role of Rosalinda, acquitted herself charmingly. She looked handsome and she sang with brilliance and power. Robert Peters was perhaps the chief heroine of the evening. She had been called in at 24 hours' notice to replace Virginia MacWatters in the role of Adele. Miss MacWatters had been asked to substitute for Patrice Munsel, but the indisposition of both artists threw the burden suddenly upon Miss Peters. Although she was singing the role for the first time, she seemed completely at home in it. Apart from an occasional hardness of quality in the upper range, her singing was thoroughly delightful, and she lost none of the broad comedy of the part.

The others in the generally excellent cast were Charles Kullman, as Eisenstein; Suzanne Adams, as Ida; Thomas Hayward, as Alfred; Jarmila Novotna, as Orlofsky; John Brownlee, as Falke; Clifford Harvuot, as

Frank; Paul Franke, as Blind; and Jack Mann, as Frosch. Mr. Hayward's voice was especially fresh and vital; and Miss Novotna made the incredible Russian prince deliciously incredible. Tibor Kozma conducted with both zest and authority.

—R. S.

La Bohème, Jan. 5

The soaring tones and the brilliant singing style of Victoria de los Angeles, in her first assumption this season of the role of Mimi was the distinguishing feature of this performance. One may have thought that her exuberantly healthy figure would be incongruous in this wispy part, but the transformation was complete and she looked every whit the fragile Bohémienne of the Montmartre garrets. Her acting had a becoming restraint and naturalness, and her voice, while faintly edgy in the upper reaches, was opulent and beautifully controlled as ever.

Brian Sullivan revealed a happily more mature and voluminous voice in the music of Rodolfo. With more attention to nuance and a wider range of dynamic control he will be well on his way to becoming one of our best, and certainly one of our handsomest, leading tenors. Virginia MacWatters, obviously suffering from the aftereffects of an attack of laryngitis, was nevertheless a vivacious Musetta to the musicianly, though dramatically rather too reticent, Marcello of Frank Guarrera. Jerome Hines made Colline an outstanding figure, and Clifford Harvuot did well with Schaunard. Others in the cast were Lawrence Davidson, James McCracken, Alessio De Paolis and Algerd Brazis.

If the performance as a whole wanted life and movement it was because Alberto Erede, in the conductor's seat, established no rhythmic pattern for his cohorts and simply conducted measure by measure with the loosest of reins on his singers, who indulged themselves to their hearts' content in sustained notes and long, spun-out phrases *con amore*. By the end of the second act, one felt sure the performance would not get over before morning.

—R. E.

Don Giovanni, Jan. 6

In this performance, Hilde Gueden sang the role of Zerlina for the first time at the Metropolitan. Miss Gueden has a lovely, fresh voice and a solid vocal technique, but it must be admitted that she has been far more effective in other roles. Like the other singing of the evening, hers

(Continued on page 21)



Nicola Rossi-Lemeni as Boris Godounoff

## Rossi-Lemeni Sings First English Boris

By ROBERT SABIN

NICOLA ROSSI-LEMENI, whose impersonation of Boris has been widely acclaimed on the West Coast and in Europe, and who has sung the role both in Russian and in Italian, sang it in English in the season's first performance, on Jan. 11, of Moussorgsky's Boris Godounoff, again conducted by Fritz Stiedry. It was Mr. Rossi-Lemeni's first appearance in this role at the Metropolitan.

Dramatically, there was much to praise in his performance, especially in Act II and in the death scene in Act IV. The anguish, the frenzy, and the tortured conscience of the half-mad czar were vividly conveyed. Vocally, the performance was pale and sometimes ineffectual. Mr. Rossi-Lemeni's voice did not have the weight or the power to make the majestic entrances in Act I seem impressive, and he appeared to be having difficulties throughout the evening in attaining resonance and projection. There are several passages in the opera in which it is essential that Boris should make a tremendous effect with comparatively brief phrases. Unless these are sung with ringing power and dramatic intensity, Boris loses his domination of the scene and the opera falls out of focus. But even if Mr. Rossi-Lemeni did not sing the part very memorably, he obviously understood many of its emotional overtones; he made the scenes with the czarevitch and with Shuiski emotionally gripping.

One of the finest achievements of the evening was Charles Kullman's performance as Prince Shuiski. It was his first appearance in this role at the Metropolitan, and it was one of the best things he has done there in many years. Mr. Kullman was careful with his voice, which sounded very light, but he made the most of his resources, and his dramatic comprehension of the character was profound. The hypocrisy, the hidden cruelty, the uneasiness, and the servility of this schemer were all vividly projected. Boris' mistrust and mad-dened impatience took on new meaning, so skillfully did Mr. Kullman and Mr. Rossi-Lemeni work together.

Others heard for the first time in their roles at the Metropolitan were Clifford Harvuot, as Rangoni; and Maria Leone, Heidi Krall, Margaret Roggero, and Sandra Warfield, as the

Companions of Marina. Herta Glaz substituted in the role of the Innkeeper for Martha Lipton, who was indisposed.

Mr. Harvuot sang well and succeeded in making the wily Jesuit seem human and not a caricature; he can do much more with this part, which is rich in dramatic possibilities. His make-up was unfortunate, for the tonsure was too far forward on his head, resulting in an oriental effect. Miss Glaz was a delightfully robustious Innkeeper. The scene in the inn went much better this season than last and was musically much more cohesive. Salvatore Baccaloni had a Hogarthian amplitude and vigor as Varlaam, and Thomas Hayward was a lusty Missail.

The scene in Boris' apartments also was more firmly performed this season. Genevieve Warner sang Xenia's lament poignantly; Mildred Miller was a wonderfully boyish and appealing Fyodor; and Jean Madeira made the nurse seem both motherly and a little childish, as she should. Fyodor's narrative about the parrot was restored. It was welcome, for it is striking music and is necessary for reasons of dramatic consistency as well. Norman Scott gave a creditable performance as Pimen, but his voice did not have the needed weight nor his stage presence the needed majesty and venerability to give this wonderful role its full effect.

Brian Sullivan had obviously worked hard at his role of Grigori. He sang the love music in Act III far more warmly and convincingly than last season, and he was also more imposing in the Kromy scene. Mr. Sullivan's voice is gaining in volume and his acting is improving by leaps and bounds. He should be doubly careful therefore to eliminate the tinge of sentimentality, almost a plaintive whine, that creeps into his voice sometimes in climactic phrases.

Blanche Thebom obviously revels in the melodramatic role of the cold and ambitious Marina. She looked stunning and sang it for the most part very effectively. Apart from some low tones, which sounded hoarse and almost parlando, her voice was vital and gleaming in quality. Others in the large cast, familiar in their roles,

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Sedge LeBlanc

Eleanor Steber as Rosalinda



Walter E. Owen

Alicia Markova in Fledermaus



Signor Podrecca with some of his marionettes in the wings of the Théâtre des Champs-Élysées in Paris

## Soviet, American and Italian Artists Make Appearances in French Capital

PARIS recently had its second visit in 1953 by a group of Soviet artists. As his father, David Oistrakh, had done earlier in June, young Igor Oistrakh evoked the sincere admiration of all sections of the Paris public.

If he was somewhat less mature and experienced than his father, which at 22 is only normal, Igor has the same brilliant technique and beautiful manner of playing and would seem to have more temperament. His performance of the Mendelssohn Violin Concerto, in particular, was quite breathtaking and could not have been improved, and if his interpretation of the Beethoven Concerto was youthful, it had a lyric quality that was moving as well as beautiful, and his execution was impeccable. The Oistrakh bowing must be seen to be believed and their magnificent instruments are, I understand, used alike by father and son.

It was a young American, Robert Cornman, conductor, composer, and pianist, who was responsible for one of the most enterprising and interesting public concerts of the pre-Christmas season, given on a Sunday afternoon in the Salle Gaveau and devoted to some of Bartok's more hardy works. A brilliant pianist, Mr. Cornman played the 1926 Sonata and took part in stimulating performances of Contrasts, for piano, violin and clarinet; the First Violin Rhapsody, played with Devy Erlih; and the Sonata for two pianos and percussion, played with Noel Lee, another young American, and some excellent French percussionists. The attendance was surprisingly good and the audience so enthusiastic that Mr. Cornman has decided to repeat this experiment and give a similar concert devoted to works by Prokofiev.

The *Piccoli di Podrecca*, who had not visited Paris for some 24 years, packed the Théâtre des Champs-Élysées during a three-week season. These marionettes are most fascinating and versatile creatures, and the excellent production and timing was given wonderful support by a first-rate group of musicians. This is the charming yet sophisticated sort of make-believe show the Parisians really enjoy.

The Indian Pow Wow Dancers from the United States did not have a successful run in Paris. Although

they offered extremely interesting documentation, they had been announced as ballet, not as folklore, and the majority of the public was either disappointed or found the show too naive and primitive. The company, too, was very small, and for a show with so little theatrical appeal, although well presented, the run in Paris' most sophisticated and bourgeois theatre, the Champs-Élysées, was far too long. Had this interesting and colorful spectacle been shown to specialized audiences or at any big folklore rally or festival, it would probably have had an outstanding success.

### Pendleton Conducts Ninth

Stravinsky's Symphony of Psalms and Beethoven's Ninth Symphony made up the program conducted by Edmund Pendleton in his first appearance this season in the series of the Société des Concerts du Conservatoire at the Salle Pleyel. The Philharmonic Chorus assisted, and the soloists were Phyllis Althof, Mireille Sebatier, Jean Giraudeau, and André Vessières. Two weeks later Mr. Pendleton presented Handel's Messiah, in English. Miss Althof and Mr. Vessières were joined by Margaret Tobias and William McGrath as soloists. The American conductor will lead the Conservatoire orchestra next March in two performances of Bach's Saint Matthew Passion, at the Théâtre des Champs-Élysées.

The Cuevas Ballet has staged a lavish revival of the old romantic ballet, *La Sylphide*, which dates from the 1830s and has only survived as a repertoire work at the Royal Opera in Copenhagen. Harald Lander, of the Copenhagen Ballet and now attached to the Paris Opéra, directed the revival, which has engendered considerable argument. There are those who think it is a most important production; others find it long, tedious and old-fashioned. The truth is probably somewhere between these two extremes, and the following remarks are apt: Rosella Hightower is particularly suited to the role of the Sylphide and dances with great poise; the second act is far more successful than the first, and there is a special fascination in the elevation effects of the finale when the Sylphide is carried by two other graceful sylphs; the décors, inspired

by old prints, have been meticulously carried out, but the material chosen for the tartan kilts and shawls was unfortunate both in color and substance; the Scottish groups' dances in the first act have a peculiarly Danish flavor and lack the poise and style of real Scottish dancing; and the music is mediocre to say the least and not in the same class as *Giselle*.

The other new productions of the Cuevas company this season have been frankly unfortunate. *L'Aigrette*, with music by George Chavchavadze and

libretto by the well-known novelist Princess Bibesco, was badly received and hastily withdrawn. The choreography by Victor Gsovsky was a catastrophe and the costumes unattractive. Golovine's first essay in choreography, an experimental psychological ballet written and produced by L-B. Castelli and called *Feux Rouges-Feux Verts*, lacked the expressiveness necessary to sustain a surrealist subject. The score by Pierre Petit provided good workmanlike support, but interest lagged on the stage.

—CHRISTINA THORESBY

## Viennese Musical Life Lacks Leader And a Consistent Comprehensive Plan

FOR some years it has been customary to open the new year with a Vienna Philharmonic concert, of which the program is made up of familiar as well as lesser known works by Josef and Johann Strauss. Waltzes and polkas, mazurkas and francas of the great Viennese waltz composers are performed under the baton of Clemens Krauss, and the public listens enthusiastically to this music, in which the old, happy Vienna dances and makes merry. It is always a beautiful moment when the violins begin to murmur, at the end of the program, and the Vienna public, knowing that the Blue Danube Waltz is going to be played as an encore, bursts into stormy applause. It has become a sort of folk hymn of Vienna.

In both of the state opera houses activity during the past four months has been industrious and successful. The Staatsoper in the Theater an der Wien gave Einem's *Der Prozess*, with the Salzburger cast. Tchaikovsky's *Pique Dame* was offered in a new production, with Paul Schoeffler, Josip Gotic, Ljuba Welich, and Rosette Anday in the leading roles. The conductor was a Yugoslavian, Berislav Klobusar, an interpreter with both temperament and a keen sense of theatre. The Italian conductor Franco Capuana led the new productions of *Aida* and *La Traviata* in expert fashion. Wilhelm Furtwängler conducted a new production of *Fidelio*, with Marthe Mödl, Sena Jurinac, Wolfgang Windgassen, and Gottlob Frick. Pfitzner's *mysterium* *Palestrina* was also produced, with Julius Patzak as a spiritually impressive *Palestrina* and Hans Hotter as a powerful Cardinal Borromeo. One of Vienna's most prominent princes of the church praised Mr. Hotter's impersonation by saying: "The Catholic Church could use more such cardinals." Menotti's *The Consul* was brilliantly performed, with Hilde Zadek as *Magda Sorel*.

### New Productions

The popular opera *Ivan Tarassenko* by the director of the Staatsoper, Franz Salmhofer, was newly staged, with Miss Welich, Mr. Schoeffler, and Elisabeth Hoengen in the main roles. At the Staatsoper in the Volksoper, Lortzing's *Czar und Zimmermann* had a charming performance, brilliantly produced by Adolf Rott. A young bass, Oskar Czerwenka, was delightful as the *Bürgermeister*. Emmy Loose was a sprightly *Marie*, and Alfred Poell a noble *Czar*. Heinrich Hollreiser conducted. D'Albert's *Tiefland* was also newly produced, with Max Lorenz as *Pedro*, and Christi Goltz as *Martha*.

Concert life ran its accustomed course. Outstanding were a concert performance of Stravinsky's *Oedipus Rex*, under Herbert von Karajan; a symphony concert conducted by Paul Hindemith (whose symphony, *Die Harmonie der Welt*, had been per-

formed by the Vienna Philharmonic under Wilhelm Furtwängler); and a cycle of Beethoven's complete piano sonatas performed by the young artist Friedrich Gulda. The lack of first-rate orchestral conductors in Vienna is striking. The greatest conductors (like Mr. Furtwängler, Karl Böhm, and Mr. Karajan) have become guest and star conductors who visit Vienna only occasionally. Consequently Vienna's musical life lacks a decisive leader and a consistent over-all plan. What it needs is not the brilliance of comets, here today and gone tomorrow, but the nourishing light of a daily sun.

In process is an eager search for a musical director for the new opera house, to be opened in the fall of 1955. But nothing is harder to find than such a great conductor, who would make the new opera house world famous. The opening of the new house will be so important to Vienna that the new state representative of the Vienna opera house, Sectionsrath Marboe, amusingly remarked that it will be "the Austrian coronation". Where is the celebrated conductor to be found who has not packed his scores and his batons, together with his Beethoven accents and Tchaikovsky tears, into his traveling bags? The great conductors (and only a great conductor would come in question for this post) are to be found more often in airplanes these days than on the ground.

—MAX GRAF

## Warsaw To Build New Opera House

WARSAW. — Blueprints for Warsaw's Grand Opera and Ballet Theatre are nearing completion, and construction is scheduled to begin in the summer of 1954. The house will have a seating capacity of over 2,000, and the stage will be modeled on that of La Scala in Milan. Buildings attached to the opera house will include workshops, studios, a ballet school, and a theatre museum. The entire center will be located in Warsaw's Plac Teatralny.

## Mozart Festival Company To Make Anniversary Tour

VIENNA. — The Gesellschaft der Musikfreunde has announced plans for the formation of an Austrian Mozart Festival Company, which will consist of a special orchestra and opera ensemble under the direction of Herbert von Karajan. The company plans a world tour for 1956 to celebrate the 200th anniversary of Mozart's birth. Performances in France, Great Britain, the Union of South Africa, Japan, and Australia, as well as in a number of North and South American countries, have been booked to date.



# MUSIC CAN PLAY POLITICS

New York's own WNYC has

not only survived, but flourished

By JAMES LYONS

THE philosophical pros and cons of governmental subsidy notwithstanding, music can play politics and win. That is the moral, at least inferentially, in the history of WNYC, New York City's own non-profit radio station.

Now observing its thirtieth anniversary, this unique enterprise has not only survived, which would be news in itself, but it may claim with impunity the distinction of having done more for the enhancement of its listeners' cultural life than any other

too far distant, and the administration of Mayor John F. Hylan was coming in for severe criticism. Under the circumstances, there was no time to be lost in seeing the proposal through. On the ensuing June 2 an initial \$50,000 appropriation was authorized unanimously by the Board of Estimate, with a stipulation that the station would be placed under the jurisdiction of Mr. Whalen's Department of Plants and Structures. Fortunately for the future of the project, no attempt ever was made to implement the early

spend his allotted \$50,000. The sole bidder for the city's business was Western Electric, and even then this firm insisted on certain restrictions, both as to transmitting power and program coverage, that would have thwarted the whole idea of WNYC. Aware of the pressure being brought to bear by private interests against the manufacturers, including Western Electric, Mr. Whalen spearheaded a barrage of anti-trust publicity and then facilitated the sending to Washington of corporation counsel George Nicholson, whose announced mission was to persuade the Federal Trade Commission that the radio equipment makers were guilty of monopolistic practices.

The upshot of this was that the city was able, finally, to buy a second-hand, 1,000-watt system from the Westinghouse Electric Company, another member of the acknowledged trust. Ironically, the transmitter involved had been designed for the Brazilian Centennial Exposition in Rio de Janeiro, so that Westinghouse maintained innocence of any contractual defection in its agreements with American Telephone & Telegraph (Western Electric's parent company). Mr. Whalen had to go a long way to buy the equipment that would have been available to a private station in a matter of hours. In retrospect, however, it is understandable that the transmitter people should have been unwilling to sell their goods to just anyone, especially to politicians. The station had no sooner opened, on July 8, 1924, when the shenanigans began. The local press—which lost no love on the administration—was castigated daily in no uncertain terms. One after another, municipal officials went before the WNYC microphones to laud their chief executive for his superb accomplishments and to urge his re-election.

This sort of thing just does not go, of course, and it was inevitable that the Citizens Union should seek a



New York's Municipal Building, in which the studios of WNYC are located

restraining order in the courts. First the good government group brought a taxpayer's suit, to the end that the Hylan administration would be embarrassed into taking the politics out of its management of the station. The state supreme court denied the plaintiff's request on the grounds of no jurisdiction. When Mr. Hylan was apprised, he quickly stepped up the tempo and volume of his propaganda. This was his undoing. The Citizens Union took careful note of his subsequent speeches, and returned to the courts for a temporary (which is to say indefinite) injunction. This time the people won. The justice not only reversed his colleague's earlier finding on the strength of the new evidence, but he set down the still current ruling that the public, through litigation, had the right to seek a curb against its elected and appointed officials who were exceeding their lawful authority.

## Tragedy Threatens

On the heels of this affair, needless to report, Mayor Hylan's chances of re-election were slim indeed. He was succeeded, late in 1925, by the one and only Jimmy Walker. Up to then there was more than a modicum of music broadcast, but now there was a sudden upsurge in the incidence. Then, in March of 1926, tragedy threatened. Albert Goldman, who was Mayor Walker's Commissioner of Plants and Structures, announced that he thought the voters should be polled on whether or not to continue the station at all. The press concurred, notably the *Times*, which remarked that "Mayor Walker's instinctive antagonism . . . is well founded." Luckily for succeeding generations, Mr. Goldman never got around to his poll. The public had not yet learned what an asset it had in WNYC.

The real beginnings of the station as a cultural medium came, reasonably, with the first modern music-loving Mayor. This was of course Fiorello LaGuardia, whose antics were an effective disguise for the firm convictions that made his long tenure one of the most outstanding in the history of the metropolis. At first, oddly enough, Mr. LaGuardia advocated the elimination of WNYC altogether. His attitude soon changed, inexplicably, and from the opening months of his administration in 1934 he was an unwavering friend of the station. Herman Neuman, who has been its music director from the start to this day, was now able to assume his proper prerogatives. Foreign-language broadcasts, theretofore frequent in deference to several voting blocs, were discontinued. More and more the pro-

(Continued on page 23)



Producer-director Norman J. Seaman prepares a panel of guests for WNYC's Music Roundtable, moderated by Jay S. Harrison (extreme right). Guests on this occasion are David Randolph, WNYC music commentator; Julius Rudel, New York City Opera conductor; Blanche Thebom; and William Warfield

single outlet in all the wide world of broadcasting. From seven o'clock of a typical morning (the Sunrise Symphony) until three a.m. the next day (While the City Sleeps) those millions who constitute the loyal WNYC audience hear a succession of commercial-free programs that average something over 86 per cent serious music, live or recorded. How this came to pass makes a fascinating study.

At the outset it should be clear that this most altruistic adventure in radio was born of mixed motivations. At the suggestion of Grover A. Whalen, the city's official greeter through several administrations, who was then the Commissioner of the Department of Plants and Structures, Borough President Maurice Connolly of Queens had submitted a resolution to the Board of Estimate and Apportionment in which he recommended the appointment of a committee to study the possibilities of establishing a municipal station and to explore the feasibility of the city's assuming control of all the embryonic private stations as well. The resolution was approved on March 17, 1922.

Obviously, Mr. Connolly and his friends were cognizant of the political potential that lay incipiently within their grasp. An election was not

talk of the city's taking over the established noncommercial stations, and Mr. Whalen has insisted in more recent years that "the municipal control referred to was meant to be educational, so that the Board of Education and the public school system of New York would have the benefit of the new science (of radio)".

Be that as it may, Mr. Whalen soon ran into difficulties in trying to



Seymour N. Siegel



George R. Hoxie  
Herman Neuman





## About that Carpet...

In a letter to your publisher, Bruno Zirato, manager of the New York Philharmonic-Symphony, clears up the mystery of the red carpet rolled out for King Paul and Queen Frederika of Greece at their recent attendance of one of the orchestra's concerts in Carnegie Hall. I told you a couple of issues ago how variously the New York press reported it, but Mr. Zirato now gives us the facts:

"Will you please inform Mephisto that the red carpet put down in Carnegie Hall for King Paul and Queen Frederika's visit there during one of our concerts was not laid from the 57th Street entrance to the backstage entrance, or from 59th Street down to Carnegie Hall. It was laid from the stage entrance on 56th Street for about 100 feet to the private entrance to the first tier box reserved for the royal party. "I know by experience that Mephisto has always been accurate and I think this will clear the record."

Many thanks, Bruno! But let me say that I am rather shaken to learn of the formidable reputation I shall now have to try to live up to!

## Stokie-DAR Bout

The Daughters of the American Revolution, who have a penchant for getting into difficulties with musicians, recently took on as an opponent the formidable Leopold Stokowski—and won! The noted conductor announced that he would not conduct his scheduled concert with the National Symphony unless the heavy velvet draperies covering the back of the stage in the DAR's Constitution Hall, Washington, D. C., were either drawn back or, preferably, removed altogether. Through their house manager, the ladies stated firmly that the draperies would remain where they were since to draw them would reveal a huge motion-picture screen and thus create an "eye-sore" and make the place look like a barn. (The Museum of Modern Art in New York, by the way, gives all of its concerts before a motion-picture screen and nobody so far has had the courage to call the place a barn.)

Things seemed to be at a complete impasse right up to concert time, but Mr. Stokowski showed

up after all and the ladies gained their point. It turned out to be something of a pyrrhic victory, however, for, instead of picking up the baton, the conductor turned to the audience and delivered a seventeen-minute lecture on acoustics and gave detailed reasons why the drapes should not be there and should have been removed long ago.

"But," he said in conclusion, "there are two sides to every question," and he stepped down from the podium. "Will some one come up on the stage and tell us the other side?" When nobody responded, he finished his remarks with the statement that his appearance at the concert was not to be interpreted as backing down on principle and that the fight must go on.

For its part, the DAR said afterward that the curtains were "installed for permanency", that the organization was continually spending large sums to improve the acoustics and that it was proud of its hall as a part of "the first, largest and most beautiful headquarters ever built by women".

Round two coming up.

## Movie with Vivaldi

America will get its first view of an Italian-made picture in Technicolor when Jean Renoir's *The Golden Coach* is released in this country later this month. In English, except for occasional spontaneous explosions of Italian from its star, Anna Magnani, *The Golden Coach* is a realistic fantasy in which a troupe of eighteenth-century commedia dell'arte players go to a Spanish crown colony in South America and run afoul of the crudities of frontier life on the one hand and the petty conceits of the nobility in the court of the local viceroy on the other. Miss Magnani is the Columbine of the troupe, and, having difficulty distinguishing between her role on the stage and the love intrigues going on around her, she quickly has the entire colony in chaos and nearly causes the viceroy, who is madly in love with her, to lose his job. She decides in the end that her only true love is the theatre and the bohemian souls that enliven its stage.

There is music going on most of the time, and the greater part of it was supplied by Antonio Vivaldi. As M. Renoir says in

a little precurtain speech, "I wanted music by Vivaldi and he being a nice sort of fellow, dead 200 years, didn't say no." The commedia dell'arte players also perform music of their own kind on serpents, lutes and other ancient string and wind instruments, especially reconstructed from old prints for this film. The musical director, Gino Marinuzzi, Jr., says he discovered a series of commedia dell'arte scripts with notations of single melodic lines relating to the action. These, together with some music of his own, he adapted for the traveling players to perform in the picture. Whether or not all of this is authentic, it looks and sounds very convincing and adds greatly to the charm of the production.

For a vivid glimpse of the old Italian theatre—romantic, naive, spontaneous and rough and ready as it probably was—I recommend your inspection of *The Golden Coach*.

## Miserere Miseries

The Miserere chorus was minus 22 male voices in the Metropolitan's Christmas Night II *Trovatore* when the newly installed back-stage elevator blew a fuse between the second and third floors and left the choristers stranded and perspiring freely for 27 minutes. Firemen of a Hook and Ladder Company finally freed them through the roof of the car, but the famous fourth-act scene already had gone on minus fifteen first tenors, five second tenors, one baritone and one bass. It almost went on without a Manrico also, but Kurt Baum who was singing the role had decided the elevator was too crowded and walked up the stairs to his dressing room.

The members of the chorus also were on their way to their dressing room to take off the heavy helmets and chain-mail uniforms in which they appear in the third act. Normally they don street clothes for the offstage singing of the Miserere, after which all are free to dash for the subway and home. Packed into the elevator like sardines, they had not taken into consideration the extra weight of the costume armor, which caused the overload switch to blow out. Luckily the fan inside the car continued to function, but they were pretty well denuded knights by the time they scrambled up the fire ladder.

Unkindest cut of all was that

few in the holiday audience seemed aware of the decimation of the Miserere chorus. "Might have sounded a little thin along the top," someone ventured after being told of the occurrence.

## Corny Couplets

Many musicians around New York got Christmas greetings this year from Elizabeth and Louis Stanley in the form of "Orchestral Couplets", of which the following are samples:

Be sharp, be flat, be natural  
Like bra ads nomenclature!

The fiddlers, starred as childhood wonders  
Can now relax and make some blunders

Violists are a puzzling lot.  
They play the fiddle which is not.

The oboists are a restless breed  
Who through the rests annoy their reed.

Bassoons have strong intestinal colds,  
Requiring hankies through their holds.

If French horn players crack a tone,  
They pour out sputum and atone.

Conductors come to give a show.  
They wave their arms as if they know.

Up high watch Management and Board.  
It's they who strike the mystic chord.

## By the Way...

An article on credit bureaus, collectors, and the like appearing in a recent issue of *Life* was documented with a table listing the 42 commonest occupations in order of credit rating. I was saddened to learn that musicians placed 39th, just below bartenders, and in the eyes of bankers are only slightly better risks than domestic servants, painters, and farm laborers. It was explained, however, that "steadiness, not size, of income is the most important factor in the ratings". I mention this for what it is worth.

\* \* \*

The following is from the Palm Beach, Fla., *Daily News*:

"Robert Casadesu and his wife, Nadia Boulanger, both world-famous pianists, are spending the holidays with Mr. and Mrs. Georges Duplaix at their home on Jungle Road."

To round the whole thing off nicely, the item appeared in a department of the paper headed "Catches in the Social Stream".

\* \* \*

The address of the National Record Awards Committee is Quandary Hill, Ghent, N. Y.



Final scene in Jean Renoir's motion picture *The Golden Coach*

Dial

*Mephisto*

MUSICAL AMERICA

# Orchestras in New York

## Irmgard Seefried Heard in Mozart Motet

New York Philharmonic-Symphony,  
Bruno Walter conducting. Irmgard  
Seefried, soprano. Carnegie Hall,  
Dec. 24:

Prelude to Parsifal.....Wagner  
Et incarnatus est, from the Mass in  
C minor, K. 427.....Mozart  
Motet, Exultate, Jubilate K. 165.....  
Mozart  
Symphony No. 9.....Bruckner

Bruno Walter opened this Christmas Eve program with a sensitive and luminous reading of Wagner's affirmation of faith as expressed in the Prelude to Parsifal, and closed it with an equally illuminating performance of that grandiose tribute to the Deity—Bruckner's Ninth Symphony. Aside from exploiting their emotional and religious connotations, Mr. Walter also brought out the prismatic orchestral colors of these works to the full. In the Bruckner Scherzo he gave, as well, the most powerful performance of the evening. His relentless rhythmic propulsion kept this movement bubbling over with a seething and sardonic fury.

Miss Seefried sang the Mozart works with cool, impersonal detachment, with beauty of tone and excellent phrasing, and with a stylistic comprehension that was admirable as far as it went, although one missed the fervor and dramatic potentialities inherent in the Et incarnatus est. The light and buoyant quality of her vocalism was heard to best advantage in the motet, particularly in the Recitative and in the ensuing Andante, where the lovely sounds she produced and the exquisite shadings were especially noteworthy. She kept the final, familiar Alleluia, which is too often

shouted out, within a small dynamic frame. It was a translucent rather than an exultant performance, but one of delicate tonal tints quite in keeping with its character.

—R. K.

## Cantelli Conducts Schubert C Major Symphony

The broadcast concert by the NBC Symphony in Carnegie Hall on Dec. 27 was given over almost completely to Guido Cantelli's jet-propelled reading of Schubert's great C major Symphony. The only other work in the program was Molinari's saccharine arrangement of the aria Ombra mai fu from Handel's Xerxes.

Mr. Catelli's Schubert was youthful vitality itself, even if it was of the twentieth-century rather than the nineteenth-century variety. But in the large, it seemed to me that this streamlined approach worked; by setting a pace that was almost theatrical in its incisiveness, he did much to contract the pointlessly repetitive sprawl of the work. However, it must be said that a good deal of the traditional mellowness of the lyrical sections was forsaken in behalf of pace.

—W. F.

## Two Conductors Lead Philadelphians

Philadelphia Orchestra, Igor Stravinsky and William R. Smith conducting. Carnegie Hall, Dec. 29:

Overture to Russian and Ludmilla.....Glinka  
Symphony No. 2.....Tchaikovsky  
Scènes de Ballet.....Stravinsky  
Petrouchka (1947 version).....Stravinsky

Mr. Stravinsky's first New York engagement with the Philadelphians



William R. Smith Guido Cantelli

in eight years was about to be canceled because he had not entirely recovered from an attack of influenza. Instead, with his physician's approval, he agreed to fulfill half of his commitment by conducting his own works. The opening half of the program was led by Eugene Ormandy's recently appointed assistant, William R. Smith, who thus made his first New York appearance as a conductor.

The patent appeal of a young apprentice making an impromptu debut (Mr. Smith is 28) and similarly that of an aging master arising from a sick bed (Mr. Stravinsky is 71) conspired to give the concert a notably emotional flavor. The audience was, indeed, more than generous in its applause for both conductors, so that the occasion must be accounted a popular success.

In point of fact the evening was not musically auspicious. The orchestra was not in its usual fettle; the horns, especially, inclined to carelessness, and in general the ensemble played in a listless fashion unbecoming this exemplar of symphonic organizations. The Tchaikovsky, oddly enough, never had been performed by the Philadelphians until the day before, and the confusions attending a last-minute change of conductors abetted the score's tendency to show its awkward seams. On such short

notice Mr. Smith hardly could have been expected to civilize its peasantish ways, but it must be said to his credit that he showed a clean if somewhat ostentatious beat, with a busy left hand that demanded more expression than the music actually affords. While he was too intent to be intense he did not miss any cues, and neither did the orchestra, but none of the rough edges were beveled and perhaps, in the circumstances, it would not be fair to expect them to be.

As a conductor Mr. Stravinsky does not earn the fealty to which he is unquestionably entitled on other grounds. His beat is virtually nonexistent and that is that. But one thing his presence on a podium does prove, and that is the truly organic nature of his music. It is as if they are propelled not by beat but by impulse, once under way. By ignoring the whole problem of time, and concentrating on color not only with his hands but with every fiber of his wonderfully mobile body, he elicits a lineal clarity and a textural suppleness that would put far more accomplished conductors to shame. It remains only to deplore that he ever felt constrained to rewrite the original version of Petrouchka, and to wonder why he chose to revive the Scènes de Ballet at all.

—J. L.

## Leon Fleisher Appears With Philharmonic

New York Philharmonic-Symphony,  
George Szell conducting. Leon  
Fleisher, pianist. Carnegie Hall,  
Dec. 31:

Overtures to Rienzi, The Flying  
Dutchman, and Tannhäuser; Prel-  
ude to Die Meistersinger.....Wagner  
Piano Concerto No. 1.....Brahms

A lucid, powerful, and remarkably mature performance of the Brahms D minor Piano Concerto was given by the 25-year-old American pianist Leon Fleisher. Mr. Fleisher is a performer

(Continued on page 19)

# Recitals in New York

## The Carolers Town Hall, Dec. 21 (Debut)

The Carolers, in their first Town Hall recital, proved to be a singing group of unusual merit. The singers (Penny Perry, soprano; Leo Bernache and Russell Hammar, tenors; Jonathan Wilson, baritone; and Eric Carlson, bass-baritone) presented a program that was not only exceptionally fresh but of uncommon musical quality as well. Among the choicest items were Monteverdi's Lamento della Ninfa, Mozart's Das Bandl, and an utterly charming Schubert group. Perhaps the most pleasing aspect of the occasion was the imagination with which the program was arranged. A group of songs of Scotland and the Hebrides opened the evening. The Monteverdi madrigal, for soprano, two tenors, and bass, followed. Then came the Mozart trio, the Schubert group including four unaccompanied songs for men's voices and another with guitar accompaniment (pleasantly played by Mr. Carlson), and a return to the complete five-voice ensemble in the finale from Ravel's L'Heure Espagnole. In addition, there were various carols, including two especially written for the Carolers by Normand Lockwood, Old Joseph and A Visit from St. Nicholas, in first New York performances. Paul Ulanowsky was the sensitive piano accompanist.

—A. B.

## Monte Hill Davis, Pianist Town Hall, Dec. 28 (Debut)

Monte Hill Davis, a 21-year-old, Texas-born pianist, made an auspicious New York debut. She made

an immediate impression with two Scarlatti sonatas, in which she revealed surpassing finger dexterity. She then went on to show that she could provide massive playing, too, in the Bach-Busoni Chaconne in D minor. Everything she played—and her program also included such finger-twisters as Beethoven's Waldstein Sonata, Chopin's Andante spianato and Grande Polonaise Brillante, Op. 22, and shorter items by Debussy, Liszt-Busoni, and Ravel—she played with an almost fearless technique, and only in the cruelly intricate finale of the Beethoven sonata did she show any hint of effort. In matters of touch and tone, too, there was much to admire. The Chaconne, which she played with a formidable variety of dynamics, was an outstanding example. It lost a good deal of its musical meaning in the process, however, and served to point up the young pianist's interpretative shortcomings. But it was her Chopin that was most indicative of her artistic immaturity, for Miss Davis elected to play a nocturne on the same scale as a polonaise. This might be explained as a young performer's impetuous desire to give of her best to every piece, but it is to be hoped that a pianist of such unusual potentialities will develop an architectural sense commensurate with her exceptional technical gifts.

—A. B.

## Harry Zaratian, Violist Town Hall, Jan. 3, 5:30

Harry Zaratian demonstrated a technical command of the viola and an ability to draw lovely sounds from the instrument in this recital devoted to sonatas by Bach, Honegger, Eugene

Hemmer, and Brahms, and to Handel's Concerto Grosso in G minor. In the concerto he had the assistance of a string quartet consisting of Gabriel Banat, Raymond Kunicki, Sol Greitzer, and Alexander Kouguell. Artur Balsam was the excellent collaborating pianist throughout the program.

Mr. Zaratian's smooth and unruffled style of playing was heard to best advantage in Bach's G major Sonata. His lyrical approach here, especially in the Andante, was evocative of serenity and unalloyed beauty. A lack of inner tension was, however, a decided disadvantage when it came to the Brahms F minor Sonata, Op. 120, No. 1, which received a pallid rather than a passionate reading at his hands. Mr. Balsam, on the other hand, gave a masterly exposition of the piano part in this sonata, one that was vividly alive.

Eugene Hemmer's short Sonata (in two movements), dedicated to the violist and heard for the first time in this recital, was played with conviction, but it proved to be too fragmentary to command attention. The sonata contains good themes and sound musical ideas, none of which the composer has worked out to their logical conclusion. The fugal interlude in the final movement, if developed, would make a worthwhile composition by itself.

—R. K.

## Seymour Bernstein, Pianist Town Hall, Jan. 3 (Debut)

Seymour Bernstein, a young pianist from Newark, N. J., made an auspicious debut in this recital. Winner of the Griffith Artist Award in 1945, the New York Madrigal Society's Instrumental Award in 1948, and the Prix Jacques Durand at the Fontainebleau School of Music in France this past summer, Mr. Bernstein displayed a superb technical command of the instrument, a flair for its tonal possi-

bilities, and comparable musical propensities.

His playing of the Brahms Intermezzo in E flat minor, Op. 118, No. 6, was notable for its mood of brooding pensiveness and for its somber pianistic colors, and the same composer's Rhapsody in E flat was given



Seymour  
Bernstein

a broad, expansive, and richly sonorous performance. Equally effective and communicative was his playing of Debussy's La Cathédrale engloutie, Brouillards, and Feux d'artifice. In these, Mr. Bernstein achieved some exceptionally interesting color washes through a deft use of the pedals. His flair for pianistic effects was, perhaps, best demonstrated in his playing of Prokofiev's Seventh Sonata. This was not only a technical tour de force but a musical one as well. The biting rhythmic drive of the opening Allegro inquieto, the winged melody in the Andante coloroso, and the grim and relentless humor of the final Precipitato, were all delivered with a gripping and spellbinding intensity.

Mr. Bernstein also gave a good account of himself in the Bach Chromatic Fantasy and Fugue, two Scarlatti sonatas, a Chopin group, and the Liszt Sixth Rhapsody.

—R. K.

(Continued on page 20)



# THOMAS L. THOMAS

*"... an ordinary fellow  
who loves to sing"*

By LOUIS BIANCOLLI

ANSWERING to the surname of Thomas is one of the major occupational hazards of any baritone who is not John Charles Thomas. The particular Thomas we have in mind is the gifted and widely known Welsh-born singer Thomas L. Thomas. Long ago he confronted the certainty of mistaken identity with his celebrated namesake and learned to take it with a shrug and a smile.

A few years back, Mr. Thomas, the Welsh Thomas, that is, was giving a concert in the Southern part of Illinois—a favored locality for duck-hunting for avid shots like Lauritz Melchior. Mr. Thomas' hotel phone rang on the afternoon of the concert.

"Hello, John!" said a cheery, resonant voice, "What are you doing here?"

Mr. Thomas: "I think you have the wrong party, but I think I know who's calling."

"Well, who is it?"

Mr. Thomas: "Lauritz Melchior."

Mr. Melchior: "How did you know?"

Mr. Thomas: "I couldn't mistake your voice. But I'm sorry this is not John Charles Thomas. This is Thomas L. Thomas."

Mr. Melchior: "But they told me down at the desk that John Charles Thomas was doing a concert here."

Mr. Thomas: "I'm sorry to disappoint you, but this is Thomas L. Thomas."

Mr. Melchior: "Come on down and have dinner with us anyway."

"So I went down and had dinner with Mr. Melchior and his two duck-shooting pals," said Mr. Thomas the other day, in the apartment of his friend and manager, Vladimir Domansky.

The singer is a lean and athletically built man, with a handclasp of steel, and a rich and sonorous speaking voice that prepares one for the rich and

sonorous singing voice that has made him one of the most steadily popular baritones of America's concert circuit.

Some seventeen years ago Mr. Thomas turned down the offer of a seven-year Metropolitan Opera contract after winning the Auditions of the Air as a talented unknown. Mr. Thomas sang two performances of Silvio in Pagliacci and then chose the freedom of a concert career rather than the uncertain routine of a long-range contract with an opera company.

"Why did you enter the Auditions of the Air contest if you had no intention of beginning an opera career?" we asked.

"I needed the money to pay my hotel bill," he said.

"There's more to it, though," he went on. "To me the Metropolitan is a place where the world's finest artists should appear, and only the finest. Just because someone wins a radio audition doesn't make him an opera star. It certainly doesn't justify his being on the same stage where the immortals of opera have made history. I didn't feel that I was worthy or ready. Add to that the fact that I was never particularly interested in an opera career."

"Have you found the intervening sixteen years rewarding in every way?"

"I would think so. It hasn't been a spectacular climb. I've never looked for anything like that. There were tempting offers along the way, but I resisted them. The flower that grows faster usually loses its bloom first. Anything gradual is more lasting."

## Twenty Years More—Not Two

"You see, I want to sing for the next twenty years, not the next two. Everything has been well planned—no snap decisions, no grabs without first considering what they might lead to, each year a little growth in artistic stature, and I hope a little growth as a person too."

Today Mr. Thomas is one of the best-paid singers in the concert field. He averages fifty to sixty concerts a year all over the United States and Canada; six or seven annual Firestone House appearances (TV and radio), and six or seven Chicago Theatre of the Air engagements.

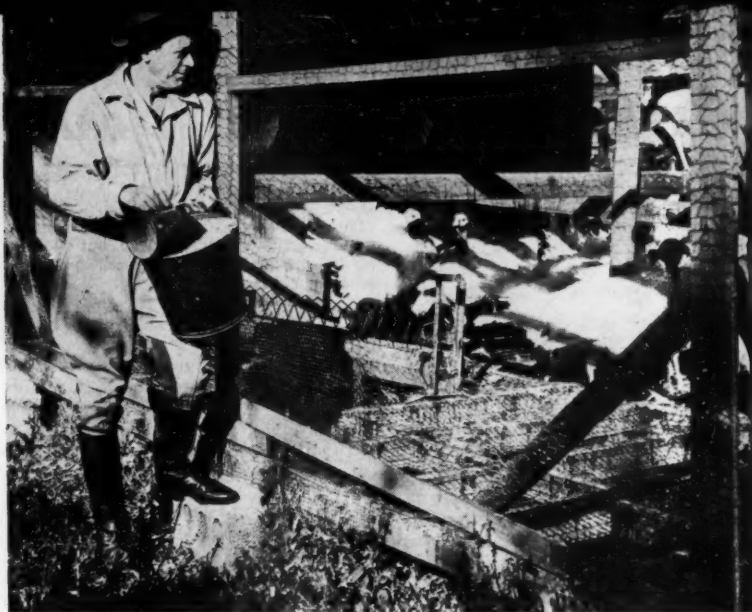
"If I continue to grow in the same ratio in the next twenty years, I'll be more than happy. I wouldn't want any other change. Believe me, the earning part isn't very important. Some wise guy will say: It's not very important because you're making it. But that's not quite right."

"This is how I feel about it. I enjoy paying my taxes, whatever they are, to this wonderful government. But my real reward, my real earnings, are in the joy and satisfaction I get from being able to make others happy with my singing. That is absolutely tax free."

It might be asked why Mr. Thomas leaves the New York concert stage to others. The fact is he gave two successful recitals in New York, made two warmly acclaimed appearances with symphony orchestras, and comes to New York frequently for his radio appearances. The opera as a medium for a vocal career never attracted him, and he just doesn't feel New York concerts are a necessity or a need, at least to him.

"There are so many other wonderful things to do in New York, anyway," he said.

The meteoric or overnight success has never interested him. He now finds it a lot easier to resist tempting publicity stunts that might have been harder to rebuff earlier in his career—the stunts



Millers Photo

In his role of gentleman farmer, Mr. Thomas feeds some turkeys on his 140-acre farm near Clinton, N. J.

that suddenly push people out front, such as last-minute substitutions or front-page dueling on sensational side issues of music.

"The odd thing about it," said Mr. Thomas, "is that publicists only do that with people who are already attracting attention. A great talent might be walking down the street completely unknown. No one tells him what to do. But once he has proven to the world that he has talent, then there are 25 suggestions on how to become a success. It's a bromide, but nothing really succeeds like success."

Another thing Mr. Thomas feels strongly about is the lure of names. The sense of values has been distorted in regard to careers. The public buys names like a commodity, and many of those names, he feels, are as synthetic as the careers that go with them—prefabricated and tailored to the public curiosity of the moment.

"Instead of buying the artist for his art," he said, "they buy him out of curiosity. Years ago they wanted someone they had heard on the radio. Now they want someone they've seen on television. The talent isn't any the less because some artists don't appear on television. That new curiosity affects the concert field."

"In the past, when someone did not appear on radio for three or four months, they would ask, 'Is he through?' Today, if he isn't on television regularly, they ask, 'I haven't seen him lately; has he given up singing?'"

The above doesn't apply to Mr. Thomas, who has maintained a year-to-year steadiness in engagements on both radio and television. But he knows many who have suffered immeasurably on the concert stage because, for one reason or another, their appearances on radio or television have been few and far between.

"The point is," he said, "that as artists they are as good if not better than they ever were. The fact that they don't sing on radio or television should be completely irrelevant. There's what I mean by distortion of values."

Next to singing, the thing closest to Mr. Thomas' heart is a 140-acre farm that he owns near Clinton, N. J., at the Pennsylvania border. There he grows corn, hay, oats, barley, and wheat, and raises hogs, cattle, and Arabian horses, of which he now possesses nine, complete with trainer.

"You must be a good farmer," we remarked. "I'm just good enough to put a real farmer in charge."

"Thomas L. Thomas, baritone and gentleman farmer," we mused.

"Not really a farmer, but I hope that I try to be a gentleman."

Actually, Mr. Domansky supervises the farm for Mr. Thomas, as he supervises practically everything else in his career.

"I pay the bills, and he runs the farm," said Mr. Thomas.

"The most wonderful thing about it," said Mr. Domansky, a jovial, energetic man of Czech origin, "is that in the seventeen years of our association we have never had a contract."

"We have never doubted each other sufficiently to need a contract," said Mr. Thomas.

"What's your considered opinion of this fellow, Mr. Domansky?" we asked, rising to go.

"He's just an ordinary fellow who loves to sing."



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## Personalities in the News

**FIFTY** years of service with the Metropolitan Opera Association was recently celebrated by **Arthur E. Weidhaus**. Now treasurer of the box office, Mr. Weidhaus began his career with the Metropolitan in 1903 as a boy soprano in Parsifal. The only other time he ever sang on the stage was in 1906, when the chorus went on strike and the management invited all interested employees to fill in the depleted ranks. By that time Mr. Weidhaus had progressed to the property department. He entered the box office fourteen years ago.

**John Christie**, founder of the Glyndebourne Opera House, was made a Companion of Honor on Queen Elizabeth's New Year's honors list.

**Alicia Markova**, **Gregor Piatigorsky**, **Nathan Milstein** and **Milton Katims** joined members of the NBC Symphony in the annual benefit concert of the American Fund for Israel Institutions at the Waldorf-Astoria Hotel on Jan. 6. **S. Hurok** is honorary co-chairman of the event with **Spyros P. Skouras**, president of Twentieth-Century Fox.

**Lily Pons**, who sang the 100th Lucia of her career, at the Metropolitan on Jan. 13, was scheduled to assume the role for the 101st time on the 22nd. Then she will resume her seasonal tour, which has already taken her to the West Coast and will ultimately extend from Canada to the Southern states. Miss Pons also is scheduled to make several more television appearances this spring.

The long-scheduled concert performance of *Un Ballo in Maschera*, which was to be given on two successive NBC Symphony broadcasts on Jan. 17 and 24, almost were cancelled at the last moment when **Jussi Bjoerling** called from Sweden that he was ill and unable to appear. The network searched in vain for a tenor to replace Mr. Bjoerling. Finally, **Arturo Toscanini** himself telephoned **Jan Peerce** to make a personal appeal for his services, and at length Mr. Peerce was able to make other arrangements for a prior commitment that had forced him to decline an earlier plea from NBC. The performances are again on schedule, and the other principals announced are **Herva Nelli**, **Robert Merrill**, **Claramae Turner**, **Virginia Haskins**, **Norman Scott**, **Nicola Moscona**, **John Carmen Rossi**, and **George Cehanovsky**.

A daughter, **Monica Jane**, has been born to **Martin Rich**, assistant conductor of the Metropolitan Opera.

**Artur Rodzinski** recently conducted the first performance of *Tannhäuser* since 1910 at the Teatro Comunale in Florence. Mr. Rodzinski left shortly for Paris, where he is scheduled to conduct the orchestra of the Conservatoire on Jan. 15 and 28.

The engagement of **Claudette Sorel** to **Stewart Dymell Godron** has been announced.

**Issac Stern** has concluded a five-month tour that took him around the world. His itinerary included concerts and recitals in Scotland, Europe, Israel, India, the Philippines and Japan.

**Carlos Chavez** recently appeared as guest conductor of the Seattle Symphony Orchestra in Seattle and Olympia.



Pianists flanking John Ortiz (center), Baldwin's artist manager, at the piano company's Christmas party are Soriano, recently arrived in this country, Claudio Arrau, Benno Moiseiwitsch, and Jorge Bolet



Jules Blouin

**Aaron Richond**, Boston concert manager, and his wife (kneeling) meet Mr. and Mrs. **Frederick C. Schang, Jr.**, on the beach at Nassau while vacationing in the Bahamas

**Marian Anderson** recently returned from Haiti, where she completed a tour of thirteen Latin countries with her accompanist, **Franz Rupp**.

**Paula Lenchner** and **Marilyn Cotlow**, both former members of the Metropolitan Opera roster, have won praise in Bremen for their singing with the opera company of that city.

**Howard Hanson** has been named to the Board of Electors of the Hall of Fame at New York University.

**Roman Totenberg** has departed for a tour of England, Italy and Holland. In addition to recital appearances the violinist will play in concert with the Bournemouth Municipal, Birmingham, Concertgebouw, Rotterdam and Groningen Orchestras.

**George Gaynes**, of the New York City Opera and the Broadway musical *Wonderful Town*, recently was married to **Allyn McLerie**.

**Jacob Avshalomov** has gone to Oregon for an engagement as guest conductor of the Portland Junior Symphony. His programs will include his own *The Taking of Tung Kuan*. **Robert Mann**, another alumnus of the orchestra, will return to play the Beethoven Violin Concerto under Mr. Avshalomov.

**Agnes De Mille** has been elected to the board of trustees of Sarah Lawrence College. Miss De Mille herself is an alumna of the University of California. The dancer's autobiography, *Dance to the Piper*, is being adapted for a motion picture, with the hope that **Aubrey Hepburn** will portray Miss De Mille.

**Jean Madeira** and **Mary Bothwell** were soloists with the Rockefeller Center Chorists in their 15th annual Christmas concerts on Dec. 21 and 22.

The young American pianist **Zadel Skolovsky** has just returned from a European concert tour that included recitals in Stockholm, Copenhagen, Amsterdam, The Hague, London, Rome, and Milan. In Paris Mr. Skolovsky played the first complete piano performance of Milhaud's *Saudades do Brasil* in the Salle Gaveau.

**Stephan Hero** will play this month at the Texas State College for Women and the West Texas State College, and also in Shreveport, La., under auspices of the Florentine Club. On Feb. 7 he will appear with

the Rochester Civic Symphony under **Paul White**.

**Gyorgy Sandor** will present an all-Bartok recital at the Kaufmann Auditorium on Jan. 17. The program will include Mr. Sandor's piano transcriptions of the *Dance Suite* and *Intermezzo Interrotto*.

**Richard Elsasser** is touring Florida this month. In March and April he will be appearing throughout the Middle Eastern and Central states.

**Lorin Maazel** recently relieved **Pierre Dervaux** on a day's notice to conduct a concert in the Massimo Bellini Theatre in Catania, Sicily. When Mr. Dervaux became indisposed, Mr. Maazel rehearsed and directed a program that included the *Firebird Suite* and the *Frank Symphony*.

**Konrad Wolff** gave a recital in Washington, D. C., on Jan. 4 before embarking for London, where he is scheduled to play in Wigmore Hall. The pianist's foreign tour also includes engagements in Amsterdam and Paris.

**Shura Cherkassky** recently completed a four-week tour of Israel, which included several appearances with the Israel Philharmonic. He then flew to Ankara for a benefit concert under auspices of the American Embassy.

**Philippa Duke Schuyler**, who made her debut at Town Hall last May, is returning to the United States after a recital and concert tour of Scandinavia, The Netherlands and Belgium. The pianist is scheduled to play in the British and Dutch West Indies before beginning a tour of Southern states.

**Hazel Harrison** recently offered a recital in the National Gallery of Art in Washington. The program was broadcast by station WGMS and the Continental FM Network.

**Heinz Unger** has returned to Toronto from England, where he conducted seven concerts with the London Philharmonic and British Broadcasting Corporation Symphony. After fulfilling his Canadian engagements he will go to England again to conduct another four concerts with the BBC orchestra. He is also scheduled to appear with the orchestra of the Danish State Radio in Copenhagen.

**Maria Stader**, the diminutive Swiss soprano, has arrived in New York City for her first American appearances. She will sing on Jan. 25 with the Little Orchestra Society, and on Feb. 1 she will join **Leopold Mannes** in a recital at Town Hall. A tour of the United States and Canada is scheduled to begin in February.



Michael Myerberg Productions

**Anna Russell** reflects the mood of her electronically controlled counterpart in the film version of *Humperdinck's Hansel and Gretel*, in which the concert comedienne is featured as the voice of the Witch

# MUSICAL AMERICA

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## Berlioz Anniversary

THE most significant thing that can be said about Hector Berlioz on the occasion of the 150th anniversary of his birth (Dec. 11, 1803) is that his star has waned, that he is less performed today than at any time in history (outside France at any rate), and that of all the masters of the Romantic era—and he was a master among masters—he threatens to become the first to go into eclipse as a casualty of contemporary thinking about music. Mozart currently enjoys renewed popularity, Beethoven and Brahms hold their own very nicely, Tchaikovsky and Wagner have not slipped perceptibly except in the most sophisticated centers; Chopin, Mendelssohn, Schuman and company continue to be about as popular with their segment of the public as they ever were. But Berlioz, grievously, seems to be on his way to becoming a textbook figure and a footnote in music history.

This is typical of the ill luck that beset him throughout his life but it is a little difficult to explain in view of the originality and inventiveness of the man, his progressive ideas and his literal personification of the artistic times in which he lived. His dramatic personality, his gargantuan and untrammelled imagination, his very practical acoustical sense and his brilliant innovations in orchestration are all matters of record. Perfunctory obeisances to his abilities have been made by every practicing musician for over a hundred years, but increasingly fewer people seem to want to hear, or perform, his music.

There are performances, of course. Occasionally we still hear Harold in Italy, for viola and orchestra, more, perhaps, because it is one of the few major works for solo viola than for any other reason. The Requiem is given from time to time. The Symphonie Fantastique (or excerpts therefrom) turns up fairly frequently, and parts of The Damnation of Faust continue to be concert favorites. But what of the other operas—Benvenuto Cellini, Les Troyens, Béatrice et Bénédict—the Roméo et Juliette Symphony and other orchestral works, the many songs, the cantatas, and the rest of the compositions in various forms that never see the light of day?

WHAT will be Berlioz' future position in the musical firmament? asked Tom. S. Wotton, one of the composer's most ardent apologists, twenty years ago. "Are his admirers and detractors to continue for another hundred years their often unseemly bickerings, loudly asserting their opinions without supporting them by any convincing reasons?" The question, sad to say, has become largely rhetorical. There no longer are bickerings, seemly or otherwise, and we have heard no loudly asserted opinions, either supported or unsupported, for some years now. Berlioz, for the time being at least, is very nearly a dead issue.

It is significant that Berlioz festivals have been few and far between on the occasion of this 150th anniversary. For any other major composer of the period, it would have been a gala event throughout the musical world. Where does the trouble lie? Richard Wagner, in London with Berlioz, probably was aware of the same things that bother people today when he said: "Certain of his compositions, such as the more effective fragments from the Roméo et Juliette Symphony, again made a particular impression upon me, it is true; but I was now more consciously awake to the curious weaknesses

which disfigure even the finest conceptions of this extraordinary musician than on those earlier occasions when I only had a sense of general discomfort adequate to the magnitude of the impression."

Though Wagner did not say so, these weaknesses probably were a certain shallow theatricality; a failure to live up to the grandeur and spirituality of a dignified idea; the insincerity of a wishful, but unrealized, Don Juan; the frivolity of a rhapsodist whose melodic ideas dangerously resembled those of a tunesmith, and a magician whose illusion was just illusion for its own sake.

Wagner demanded more of music, and so, in a rather different way, do the people of today. A good show with spectacular effects is not enough. People of this age, by and large, are realists who respect the implied sincerity of understatement as against the suspected insincerity of the impassioned paean. Wagner himself has suffered some loss of prestige on this score. The honest, economical utterances of a Bach; the clear, unpretentious transparencies of a Mozart; the simplicity of early Italian music all appeal with greater force to the modern mind than do the soul-searching, breast-beating oratory of the "subjective" composers of the Romantic school. And Berlioz seems to have been harder hit than most in this reversion of taste to the modest and the objective. His fevered creations now leave too many people cold. In extenuation, it is argued that Berlioz' music does not emerge from the keyboard and is thus not so easily grasped; that there are no good editions of his music; that it must be played exactly thus and so and conductors do not know how to go about it, and so on, most of which is perfectly true. But these are excuses, not reasons. No such finicky business stands in the way of a composer whose music the world loves.

That Berlioz was a unique genius, both as a man and as an artist, there can be no question. But this is not his day. He never, in fact, has had a day. The mutations of human taste being what they are, it is quite possible that his great day is still to come.

## L'Affaire Ilgenfritz

The management of the Metropolitan Opera clearly is passing up no opportunities to replenish its impoverished treasury even if it means submitting to a little none-too-subtle seduction on the part of a dead composer to get his music performed in the opera house. It has been announced that the theatre is "seriously considering" performing a one-act opera, Le Passant, by McNair Ilgenfritz, wealthy Philadelphian who died last April, in return for which the Metropolitan will inherit the bulk of Mr. Ilgenfritz' estate—around \$150,000.

Long a boxholder at the Metropolitan, Mr. Ilgenfritz was something of a composer, and it is revealed that he had sent the piano scores of two operas, Le Passant and a three-acter called Phèdre, to the previous manager, Edward Johnson, as long ago as 1944. No action was taken at that time, and nothing further was heard of the matter until four weeks before the composer's death when he addressed a letter to the present manager, Rudolf Bing, asking if he would look at the operas. When Mr. Ilgenfritz then died and the terms of his will were published, Mr. Bing instituted a search and found the scores in the opera library.

Examination revealed that the works were of professional competence and were styl-

(Continued on opposite page)



## Letters to the Editor

### Klemperer's Fifth

TO THE EDITOR:

Concerning the Klemperer-Vox recording of Beethoven's Fifth Symphony, it would be a simple matter to conclude that the expositional *da capo* is observed in the final movement. If that be the case, Klemperer is to be praised for his faithfulness to a composer's intentions *beyond the line of duty*.

... My personal medal to Otto K. (signed) Ludwig B....

I am sorry that Mr. Baum should have misgivings with reference to what is bound to be a *truly fine recording*. I am going to look it up myself!

The form is thus "A" Transition; "B" Tonic, Dominant, Dominant; ("B" Tonic, Dominant, Dominant—the point in question: this time optional, an exact repeat) "A" Retransition; "B" Tonic, Tonic, Tonic—Tonic Coda.

Note: The Scherchen Pastoral Symphony also concerns this same question of an optional *da capo* or sectional repeat.

There is no accounting for the whims of a conductor regarding the observance of a minor question like this. The composer will not bite; he does not sit in heaven with cupped ears ready to be enraged.

E. R. PETRICH  
Seattle

### L'Affaire Ilgenfritz

(Continued from opposite page)

istically of the French impressionist school of the early part of this century. They would have to be orchestrated, however. Making no bones about the fact that the money is an important factor in its decision to produce one of the operas, the management is making plans to include *Le Passant* in its 1955-56 season. Under the Ilgenfritz will, the company has two years in which to decide whether it will do one of the operas and another two years in which to produce it. After that time, the trustees are empowered to turn the money over to any one of eight European theatres that might prove co-operative. The production costs of the one-act opera probably will not be high. Running for 45 minutes, it calls for only two characters: Sylvia, a soprano, and Zanetto, who may be either a tenor or a baritone. There also can be a ballet. It is based upon a French play by François Coppée written for Sarah Bernhardt, who had a big success in it, and it has optional French and English texts. (Mascagni's opera *Zanetto* is based on the same play.) The Metropolitan probably will use it as a curtain raiser for some other short opera such as *Salome*.

This, so far, is all that is known of *L'Affaire Ilgenfritz*. Whether the opera turns out to be a mess or a masterpiece, it is sure that this piece of business is the *reductio ad absurdum* of the whole financial contretemps at the Metropolitan. If it accomplishes nothing else, it will have served to dramatize in a ludicrous, brazen and pathetic way the extremities our cultural institutions have reached in their efforts to survive economically.

We applaud the management for forthrightly accepting this gift with the big string attached and at the same time frankly proclaiming its reason for doing so. If the opera turns out to be good (it hardly could be worse than some of the scabrous turkeys previous regimes have paid good money for in the past), the opera house and posterity will be the richer. If it is terrible, the irony of the situation will have been sufficiently intensified to make the project worthwhile. So we say "On with *Le Passant*!" and the sooner the better. At least it never can be said of this passenger that he was a free-loader!



Cosmo-Sileo

Left: Albert Spalding and Ossip Gabrilowitsch, who presented all of Beethoven's violin and piano sonatas in a series of recitals in New York early in 1934. Right: Vladimir Horowitz and his bride, Arturo Toscanini's daughter Wanda, who returned from Europe aboard the *Rex* in January, 1934

## What They Read Twenty Years Ago

1934

### From Politics, Mahler

LONDON.—One of the outstanding events of the season thus far has been the Sheffield Festival, which was revived after a lapse of 22 years. Before the war (World War I) this triennial meeting rivaled that other great Yorkshire festival at Leeds. A Sheffield meeting was due in the autumn of 1914, but, of course, it was impossible to hold it with a chorus carrying no tenors and basses; and, in spite of the example of Leeds, Norwich and the Three Choirs cities, where the festivals were resumed after the war years, Sheffield decided to be content with its reputation for steel and to forego the adornment of music. Last year a fine new City Hall was built, and the music lovers of the city thought that nothing less than a music festival could match the magnificence of its new building. (The programs included a performance of Mahler's Eighth Symphony by the London Philharmonic and the Sheffield Choir, conducted by Sir Henry Wood.)

### Unlike Father

COLOGNE.—The Cologne Opera has staged the first performance of Siegfried Wagner's ninth opera, *Der Heidenkönig*, which has been lying fallow in the archives of the Villa Wahnfried ever since its completion in 1914. Rumor states that the composer always felt very bitter over his failure to get any of the German opera houses interested in the work. . . . On the whole the harmonic treatment is simple and natural, and only occasionally grazes the surface of those modern dissonances that are nowadays strictly taboo in Germany. Beyond this, there is little to be said for it. . . . The book was written around a plot of episodic character based on the early struggles of Christianity in Prussia. There is little dramatic kernel in it.

### The Good 01-01 Days

Futility, fate and vodka, a shrug of the shoulders or what have you—these were the ingredients out of which was elaborated an opera of pre-Soviet Russia that has had its American premiere at the Casino Theatre in New York. The opera was 01-01, for which Alexandre Tcherepnin, composer-son of a composer-father, has written a score of

contemporaneous character, though, in the meaning of the term of the young extremists, only partly "modern". The text, derived from Andreieff's *The Days of Our Life*, provided the composer with a subject that can be likened to both *Louise* and *La Bohème*. But the Andreieff-Tcherepnin Bohemians are reckless Russian students of pre-Revolutionary Moscow, not the careful artists of the Paris Latin Quarter. The composer begins and ends his opera with one of their most familiar student songs. Though he has not escaped the influence of Puccini, Debussy and other foreign composers, as well as of his compatriots Moussorgsky and Stravinsky, his opera contrives to be true to its Russian locale, its Russian story and its Russian heritage.

### On The Front Cover:

CHARLES KULLMAN, a native of New Haven, quite naturally attended Yale University, turned his thoughts towards a musical career, and His success as soloist with the Yale Glee Club his progress in this field was helped first by a scholarship to the Juilliard School and later by one to the American Conservatory at Fontainebleau, France. He next returned to this country to sing leading roles with the American Opera Company, directed by Vladimir Rosing. He made his European opera debut in 1931, singing the role of Pinkerton in *Madama Butterfly*, at the Kroll Opera in Berlin. Further engagements in Berlin and Vienna led to appearances at Covent Garden in London and at Salzburg. In 1935 he was engaged by the Metropolitan Opera, and he made his debut as Faust, on Dec. 20. He has remained with the company since then and has sung over forty parts there or with the companies in San Francisco and Cincinnati. This season he has already added two more roles to his repertoire, Shuiski in *Boris Godounoff*, and Tannhäuser. Besides his many solo recitals and engagements with orchestras, he has appeared in joint recital with the male quartet known as *The Rondoliers*. (Photograph by J. Abresch, New York City.)



# Many Premieres Presented By Louisville Orchestra in Double Series

By WILLIAM MOOTZ

**T**WO concerts have now been given in the Louisville Orchestra's special series of Saturday matinee programs made possible by a grant of \$400,000 from the Rockefeller Foundation. The concerts, inaugurated on the first Saturday in January, will continue weekly, and each week a new commissioned piece will be given its first performance. Each work will be played on four successive Saturdays, then dropped from the repertory to make room for the latest commissioned work.

Robert Whitney, conductor of the Louisville Orchestra, led the premiere of Ernst Toch's *Notturmo*, on Jan. 2, and Carlos Surinach's *Sinfonietta Flamenca*, on Jan. 9. If these two works give any indication of the scope of the new series, the Saturday matinees are going to offer an intriguing array of contrasting new compositions.

Toch's *Notturmo* is a conservative mood piece that imposes no great technical demands of the orchestra. It is fresh and tuneful, an idyllic interlude that makes no pretenses and calls forth enchanting sounds from the orchestra.

Surinach's *Sinfonietta Flamenca*, on the other hand, is resplendent and flamboyant. As its title indicates, the composer's inspiration stems from the flamenco folklore that foreigners find so fascinating a part of Spain. His source is a fertile one, and he has written a passionate, proud, and altogether entrancing short symphony.

The work is strikingly different from the contemporary music we have been hearing in Louisville during the past few years. From the outset, it bristles with rhythms that give it an unmistakably Spanish flavor. Brilliant orchestral colors are ever a part of its make-up, and the work is punctuated with percussive effects that, because of their infinite variety, never diminish in interest.

At the conclusion of its four movements, the *Sinfonietta* was awarded an ovation that indicated Surinach may very well have written a piece destined for a healthy popular success.

## Premieres in Regular Series

In its regular subscription series, which the Louisville Orchestra will maintain separate from the Saturday matinees, Mr. Whitney has introduced so far this season new works by Bernard Rogers, Peter Mennin, and Roy Harris.

Rogers' *Dance Scenes*, premiered in the first concerts of the season, are three in number and have the following titles: *The Rising Moon*, *Fire Flies*, and *Samurai*. According to the composer, he wrote them "to give pleasure to the listener." Certainly, they are pleasant sketches.

*Fire Flies* is a brief tone painting in which fragments of themes dart in and out of the various sections of the orchestra with humorous effect. *Samurai* is bold and savage. Frequent use of open fifths and exotic melodic phrases give the piece its distinctive flavor. In *The Rising Moon*, the composer paints with less vibrant colors, and the piece is static and monotonous.

Mennin's *Sixth Symphony* is surely one of the half-dozen best pieces the Louisville Philharmonic Society has received since it started to commission works from contemporary composers in 1948. It is an exciting work that

compels attention throughout its three movements. Its melodies are intense, long-breathed, and easily held in memory. The musical fabric is rich, and the orchestration makes frequent and demanding use of every section of the orchestra. The symphony is classical in conception, and while its inflection is contemporary the work



Robert Whitney

Graphic Arts

has an architectural compactness and a masterly handling of contrapuntal writing that has infrequently been apparent in the new pieces the orchestra has premiered here.

Harris' new *Second Piano Concerto*, which he conducted here with his wife, Johana, as soloist, was disappointing. Its sound is thick, its mood somewhat pretentious. While there is an abundance of folksy tunes in every movement, the whole work does not add up to a convincing, or even interesting, piano concerto. Few of the composers brought here to conduct their own pieces have proved skilled conductors, and part of the lack of conviction felt in the concerto may be attributed to the uncertain performance of its composer, who had the players in a panic trying to follow his erratic beat. Certainly Mrs. Harris played her solo role with exuberance and authority, to her may be attributed the work's most enlivening moments.

The Kentucky Opera Association, under the direction of Moritz Bomhard, continues to win new friends with its productions at Columbia Auditorium. Since he arrived on the local scene several years ago, Mr. Bomhard has continued to impress with his intelligent, musical, and remarkably fresh operatic productions. All of his work has been characterized by an ingenuity and musical intellect of the very first order. As his first production of the season, he directed Ravel's delightful *L'Heure Espagnole*. As in all of the Kentucky Opera Association's productions, the opera was sung in English.

The entire cast gave the delectable score a beautifully co-ordinated performance, and the setting, with clocks and automatons of bewitching variety decorating the stage, was not the least of the production's attractions. To fill the evening to standard concert length, Mr. Bomhard also included excerpts from scores by Verdi and Richard Strauss.

In December, Mr. Bomhard produced *Tosca*, with three of the company's most experienced singers, Audrey Nossaman, Monas Harlan, and

William Pickett, in the leading roles. They acted with a good understanding of the opera's melodrama, and sang Puccini's melodious score with no concessions to its difficulties.

Later in the season, Mr. Bomhard will stage Mozart's *The Abduction from the Seraglio* and Peggy Glanville-Hicks' *The Transposed Heads*, which has been commissioned by the Louisville Philharmonic Society.

## Musicologists Hold Annual Meeting

CHAPEL HILL, N. C.—The American Musicological Society elected two new officers in their recent annual meeting at the University of North Carolina. They are J. M. Cooper-Smith, of the Library of Congress,

who was named a vice-president, and Otto Albrecht, of the University of Pennsylvania, the treasurer. Mr. Cooper-Smith, who has just completed a term as treasurer himself, succeeds Otto Gombosi of Harvard University.

The following were elected as members at large: Otto Kinkeldey and John Ward, University of Illinois; Ralph Hill and Harold Spivacke, Library of Congress; Glen Haydon, University of North Carolina; and Karl Geiringer, Boston University.

Several officers already are serving two-year terms. These are Donald J. Grou, Cornell University, president; Leo Schrade, Yale University, vice-president; and Jan Larue, Wellesley College, secretary. Their tenures will continue through next year's meeting, which will be held at the University of Michigan at Ann Arbor.

## Performances of Contemporary Music On Increase in Cleveland Scene

**Cleveland**  
**T**HE first months of the 1953-54 season have proved to be record breaking in several respects—in the number of musical events offered, in the size of the audiences, in the unusual features of some of the programs, and in the gratifying increase in the performance of contemporary music, with the accent on the American composer.

The Cleveland Orchestra, conducted by George Szell, had a splendid advance sale of season tickets, followed by a record sale for individual concerts. There were sold-out houses on Oct. 22 and 24, when Robert Casadesu was soloist; on Nov. 26 and 28, when Guiomar Novaes was soloist; on Dec. 10 and 12, when Leopold Stokowski was guest conductor; and on Dec. 31 and Jan. 2, when Mischa Elman was soloist.

Sold-out houses often bring the total attendance to 2,000 for a concert, since Severance Hall seats 1,832, extra chairs are added, and the standees number 100.

The first weeks of the season introduced several works new to Cleveland, including Prokofiev's *Seventh Symphony*; Haydn's *D major Symphony*, No. 93; John Knowles Paine's *Prelude to the Oedipus Tyrannus* of Sophocles; Wayne Barlow's *The Winter's Past*, Rhapsody for Oboe and Strings; and Heitor Villa-Lobos' *Madona*, conducted by Eleazar de Carvalho. American or world premieres, some of them already reported on, were Boris Blacher's *Variations for Orchestra on a Theme by Paganini*; Ernest Bloch's *Sinfonia Breve*; and Herbert Elwell's *The Forever Young*, Ritual for Voice and Orchestra, with Marie Simmelink Kraft as soloist.

Particularly gratifying was the fine audience response to Ernest Ansermet's beautiful presentations on Jan. 7 and 9 of Bartok's *Music for Strings, Percussion and Celesta*.

Unique in this country, and perhaps in the world, is the size and scope of the Cleveland Orchestra's series of educational concerts. Children's concerts began at the time of the orchestra's founding, in 1918, under the inspiration of the late Adella Prentiss Hughes, who was manager of the sponsoring organization for more than 25 years. Today, the management is in the sad situation of having to turn away potential capacity audiences of 2,000 children from the fifth and sixth grades through junior and senior high school. Even an extended season has not permitted the orchestra to fill the unprecedented demand for tickets from Greater Cleveland, the suburbs,

or the towns several miles away. The orchestra, for example, travels to Akron, 35 miles distant, to give two children's concerts.

A report will follow on the conductors workshop to be held by the orchestra over a period of twelve days, Jan. 23 to Feb. 4. Thirty conductors from all over the country, representing community and college orchestras, will participate under the direction and tutelage of Mr. Szell. The workshop conductors will attend ten regular rehearsals, six regular concerts, and conduct during special rehearsals for their own benefit. The workshop is under the joint sponsorship of the Cleveland Orchestra and Mrs. Fynette Kulas, a patron deeply interested in music, its development and promotion.

The orchestra, like many others, still maintains the happy custom of admitting free to all concerts a serviceman in uniform and his companion.

—ELEANOR WINGATE TODD

## Dow Chemical Sponsors Varied Music Season

MIDLAND, MICH.—The music department of the Dow Chemical Company will present the second in its Sunday afternoon recital series on Jan. 24, with Suzanne Rogers, soprano; Portia Thede and Evelyn Vosburgh, cello and piano duo; and the Midland Quartet. The first recital was given on Nov. 22 by Laurence Owen, violinist. On Jan. 27 and 28, Eva Likova, of the New York City Opera Company, will be heard in two concerts with the Dow Male Chorus. Other events in the Dow music department's season have been four performances of *The Chocolate Soldier*, in October, and two performances of *Messiah*, on Dec. 13 and 14. Proceeds from all concerts are turned over to the Midland Music Foundation, organized in 1945 for the purpose of encouraging music among school children.

## Philharmonic Campaign Reaches \$100,000 Mark

The Friends of the Philharmonic, which contributes to the operating expenses of the New York Philharmonic-Symphony, has raised \$100,000 in the current fund campaign having the sum of \$140,000 as its goal. The organization seeks to raise the remaining \$40,000 before the end of this month. Reporting on the progress of the campaign, David M. Kaiser, chairman of the Friends, has said that over 2,000 contributions have been received.

# TWO NOTABLE SETS

## Records and Audio

### The Haydn Society explores the roots of our whole musical heritage

By RONALD EYER



Mogens Wöldike

THE Haydn Society, Boston, has issued two notable sets of historical recordings. Complementing each other, they represent at once the most eclectic and discerningly selective survey of music from the early Middle Ages throughout Europe up to the end of the baroque period and, in Italy, up to the beginning of the romantic period that has thus far been available in any one edition.

The first set, chronologically, is called *Masterpieces of Music before 1750* (HSL 2071-72-73, \$18.50)\*\*\*; the second is called *Italian Classical Symphonists* (HSL 74 to 79, inclusive, \$36.35)\*\*\*. (Single disks are available at \$5.95 each.) By way of qualification, it should be noted that while the first set covers music of many varieties in different parts of Europe, the second is concerned only with chamber, or palace, music and then only in the seventeenth and eighteenth centuries. Together, however, they offer a broad survey of our whole musical heritage up to the time of the Central European symphonists, with the exception of theatre music and the later liturgical developments after Bach.

#### Danish Performance

*Masterpieces of Music before 1750* was taped in Denmark under the direction of Mogens Wöldike and is performed by various Danish soloists and ensembles, including Finn Vider, harpsichord and organ; Aksel Schiøtz, tenor; Else Brems, soprano; Niels Brincker, tenor; the Schola Gregoriana of Copenhagen; the Copenhagen Boys' and Men's Choir; the Madrigal Choir of the Danish State Radio; and the Chamber Orchestra and Chorus of the Danish State Radio. The set is a complete recording of the fifty pieces in the book by the same title compiled and edited by Carl Parrish and John F. Ohl, published by W. W. Norton & Company, New York.

The first of the three records goes from Gregorian Chant to the sixteenth century. Beginning with three examples of the chant, it proceeds to twelfth- and thirteenth-century examples of the Trouvère Song and the Minnelied; examples of parallel,

free, melismatic and St. Martial organum; a Notre Dame-style motet; and a thirteenth-century conductus and estampie. On the second side are two examples of fourteenth-century *Ars Nova* by Machaut and Landini and examples of the French-Flemish school, including motets and excerpts from Masses by Dufay, Binchois, Ockeghem, Obrecht, and des Prez.

The sixteenth century is represented next by examples of the vocal forms of chanson, madrigal, Mass, and motet, as well as instrumental music for lute and for keyboard by such composers as Crequillon, Gabrieli, Lassus, Palestrina, Byrd, Marrenzio, Bennet, and Farnaby. The reverse side of the second record gets into the Baroque era, represented by a madrigal by Caccini, a recitative by Monteverdi, a scene from a Carissimi oratorio, a sacred cantata by Schütz, an organ ricercar by Frescobaldi, a clavichord suite by Froberger, and Lully's overture to *Armide*.

#### End of Baroque Era

The final disk completes the period with works for harpsichord and organ by Pachelbel, Purcell, Corelli, Couperin, and Scarlatti, and a scene from Rameau's *Castor et Pollux*, followed by well-known examples of concerto-grosso, opera, choral, and organ music by Bach and Handel.

Compressed into less than two hours of playing time and heard in swift succession, these specimens of musical evolution present a continuity and a picture of growth and mutation peculiarly succinct and vivid. The chant merges into the polyphony of the organum; the song of the trouvère moves on to the emotional intimacy of the chanson; the lute dances (circa 1550) evolve into the suites of the next century with an historical naturalness and inevitability that make the development of our musical language a clearly discernible organic process. A better view of this unfolding than the present one could scarcely have been devised within the limits of a recording series.

From the standpoint of performance and audio quality, the recordings are just short of superb. The choral groups are excellent, and the individual vocal soloists dispense their wares with an informed sense of style and period. The things that may disturb the meticulous listener are of a picayune character—the breathiness of the organ and the shrill two-foot stop that does not record well, the harpsichord slightly out of tune, and the occasional distortions near the center of the record. Otherwise there is

not much fault to find with work that must have been undertaken with hope of but little gain.

The second series, consisting of six disks, is performed by the Italian Chamber Orchestra under the direction of Newell Jenkins, an American conductor who has been *MUSICAL AMERICA's* correspondent in Florence. Acutely conscious of the fact that most people, including the Italians themselves, have not much more than an academic acquaintance with the music of the early symphonists in Italy, the men from whose hands the torch was seized by Germanic enthusiasts like Haydn and Mozart, Mr. Jenkins has undertaken the exploration of a whole era of concerted instrumental music that flowered in Italy during the seventeenth and eighteenth centuries. Since this was a potted household plant nurtured almost exclusively in the ducal courts of the land, it was virtually unknown by the commonality, whose musical experience was confined largely to opera, the Roman church and the street song—and so it has pretty well remained to the present day.

Mr. Jenkins is anxious that we recognize the historical importance of this music and give it its just desserts as the true progenitor of all so-called symphonic music as we know it. Mozart's first quartet was modeled, not on Haydn, but on Sammartini, and both Mozart and Haydn took the work of the Italian violinist-composers, with some of whom they were contemporary, as a point of departure for the grand development of the symphonic form which they were to foster and make their own in Vienna. The Italians, preoccupied with opera when they were not even more preoccupied with civil strife, gave up title to their property without a second thought and were thereafter destined never to make anything out of it comparable to the achievements of their northern neighbors.

#### Research for Scores

Many of the scores set forth in this series clearly were not easy to come by, and there is evidence of considerable sleuthing on the part of the conductor. Most of them long have been gathering dust in libraries scattered throughout the Western world and many of them may be having their first performance since the time of their composer or, for that matter, since the very day they were written. The earliest examples are a Concerto for Orchestra by Tomaso Albinoni (1617-1750) and an arrangement of Corelli's Sonata, Op. 5, No. 2, as a Concerto Grosso by Francesco

Geminiani, a pupil of Corelli. Most fully represented is G. B. Sammartini, respected friend of the Mozarts and of Gluck but once characterized by Haydn as a "scribbler". There are the elaborate and extensive Fifth Cantata for the Fridays in Lent, a Violin Concerto in C major and a Symphony in G major.

#### Sammartini Symphony

This symphony, dating prior to 1740, is a classic example of the sort of thing the Germanic composers took over from the Italians and developed into the grand symphony of the romantic era. Still baroque in the lightness of its touch, the absence of any subjective "message" and its complete identification with dance forms and danceable rhythms, it has four miniature "movements", of which the second is really only a bridge-passage, and it is scored for the usual strings and clavier. Beginning with an Allegro that is quite well developed and bears the seeds of the coming sonata-allegro form, it goes on to the transitional Grave measures, then into a sprightly dance something like a gigue, and ends finally with a strictly constructed minuet. There is great charm in the melodic invention, the harmonic fruitiness and the rhythmic élan of this little piece. And charm, combined with a satisfying feeling of proportion and form, is where its artistic appeal begins and ends since it never was intended to go any further. It was at this point that the Northern composers were to pick up the outline and fill it in with emotion, celebration and drama.

Succeeding works in the series are the cantatas Orfeo by Pergolesi and Andromaque by Cambini; an overture (or symphony) by Galuppi; concertos for piano by Giordani and for oboe by Valentini; symphonies by Valentini and Brunetti; a double concerto for piano and violin by the great preceptor of modern violin playing, Viotti; a concerto for horn by Rosetti (actually a Bohemian named Rössler); and finally a symphony by Boccherini that brings us right to the threshold of the new dispensation.

It is pleasant to be able to congratulate Mr. Jenkins not only upon his enterprise in getting this music together and performing it but also on the musical quality of the individual performances themselves. The style seems authentic (who shall judge the true style of this music?) without being stuffy or fussy and everything, including the work of the several soloists, sounds very well.





## Records and Audio

### The Bach Bow

BACH, J. S.: Sonata in C major, and Partita in E major, for violin alone. *Rolph Schroeder, violin, using the curved bow.* (Columbia ML 4745, \$5.95)\*\*\*

THESE recordings were made in September 1951 or 1952 (both dates are given) in the Parish Church of Günsbach, Alsace, under the supervision of Albert Schweitzer, the eminent Bach scholar, philosopher, and humanitarian. In his notes on the album Mr. Schweitzer writes: "Most of us have been bothered by the fact that we never hear the marvelous polyphonic passages of Bach's Chaconne and his other works for solo violin as they appear on paper and as we imagine them in our minds. They are played for us in such a way that the chords do not sound as chords but as arpeggios. The harmony hangs in the air since the bass notes are not sustained. And always, when multiple stops occur, the performer must play *forte* even when logic requires *piano* for the particular passage. Only when he bears down on the strings can the performer, so far as he is able, play polyphonically."

Then he explains that "before the advent of the straight bow, there existed a bow outwardly curved, the hair of which became taut as it was drawn across the strings. This bow in its original form is known to all of us. It is the bow which musical angels hold in their hands in the old

paintings." The straight bow with the screw first appeared in Italy about 1680. "Bach and his contemporary German colleagues knew two bows: the one without a screw, which they used in their youth and the Italian bow, which they took over after 1700."

The collaboration of modern scholars and violinists finally arrived at a happy compromise in solving this problem. Mr. Schweitzer continues: "Of all the attempts to solve the mechanical problem of tightening and slackening the hair while playing, that of Concertmaster Rolph Schroeder in Kassel is by all odds the best. His bow has a marked curve allowing the slackened hair to be drawn over all four strings with greatest ease. The mechanism for tightening and loosening the hair is controlled by an easily manipulated lever situated at the frog. In weight, Schroeder's bow is no greater than that of the modern one." The album contains a photograph of Mr. Schroeder with his bow.

It will be seen that this recording has great musicological significance as well as purely musical attraction. The listener who is accustomed to the taut, brilliant, modern performances of these works may rebel at first to Mr. Schroeder's broader and more relaxed playing. But I advise him to follow the two works with score and to observe the tremendous advantages of the curved bow in such sections as the fugue of the C major Sonata. The musical plan is much clearer; everything falls into place; and the dynamics are much more logical. It seems plain that Mr. Schweitzer, Ar-

old Schering and the others who argued for the curved bow were right. Several violinists have already used the curved bow, in one form or another, in this country. Let us hope that this album will encourage others to acquire proficiency in its use for the works of Bach and his contemporaries and predecessors.

—R. S.

### Three Ballets

BACH-WALTON: The Wise Virgins. *SCARLATTI-TOMMASINI: The Good-Humored Ladies.* *Vienna State Opera Orchestra, Franz Litschauer conducting.* (Vanguard VRS 440, \$5.95)\*\*\*

FREDERICK ASHTON'S masque-like choreography for The Wise Virgins is not known on this side of the Atlantic, as far as I know; but the old RCA Victor recording of Sir William Walton's superbly slick score long since has been unavailable, and it is good, at last, to have this first microgroove performance. The music is drawn from various Bach cantatas (Nos. 26, 85, 99, and 129, and the secular Was mir behagt) with the chorale Lord, hear my longing, from the St. Matthew Passion, thrown in for good measure. The Good-Humored Ladies, choreographed by Leonide Massine for Diaghileff, demands of five Domenico Scarlatti sonatas that they suggest roguery, boisterous antics and utter confusion. For all of the travesty of their primary context, they do just that. There is no corps de ballet employed in the standard production, only solos, duets and trios, ending with a whirl of interlacing groups. The recordings are both excellently balanced and widely ranged, if somewhat surfeited with surface noise. Mr. Litschauer elicits convincingly balletic performances, just a trifle ragged in spots but far superior to what you would be apt to hear from a typical pit orchestra.

TCHAIKOVSKY: Aurora's Wedding. *Leopold Stokowski and his Symphony Orchestra.* (RCA Victor LM 1774, \$5.72)\*\*\* Also, with GOUNOD: Ballet music from Faust. *Royal Opera House Orchestra, Warwick Braithwaite conducting.* (MGM E 3052, \$4.85)\*\*\*

IF Mr. Stokowski has given us a finer performance in recent years, I have not heard it. The sound surpasses anything RCA Victor has done, orchestrally, since the advent of its New Orthophonic process. And the conductor sees to it that his forces play balletically, down to the last cadence. By comparison, the estimable Mr. Braithwaite suffers unduly. On its own merits the performance he elicits is absolutely first-rate, and the engineers have treated him almost, but not quite, as well. This conductor has worked in ballet even more than Mr. Stokowski, it should be noted, so that there is no question of the authenticity of his reading, either. The MGM disk, which is much less expensive, includes a thoroughly competent run-through of the complete Nuit de Walpurgis, whereas the Stokowski one throws in his transcriptions of the Tchaikovsky Humoresque, Op. 10, No. 3, and Solitude, Op. 73, No. 6, about which the less said the better except that they are thankfully brief.

—J. L.

### Return to Melody

STRAVINSKY: Apollon Musagète; Pulcinella Suite. *Vienna Chamber Orchestra, Heinrich Hollreiser conducting.* (Vox PL 8270, \$5.95)\*\*\*

IN the late 1920s Igor Stravinsky decided that people had "lost criteria" through a lack of understanding of the beauty of melody and that "a return to the cult of melody" seemed "expedient and even urgent." Probably it was—for him—although many other

distinguished composers had never abandoned or neglected melody. At any rate, from this resolve came the luminous and richly melodic ballet score Apollon Musagète, commissioned by the late Elizabeth Sprague Coolidge.

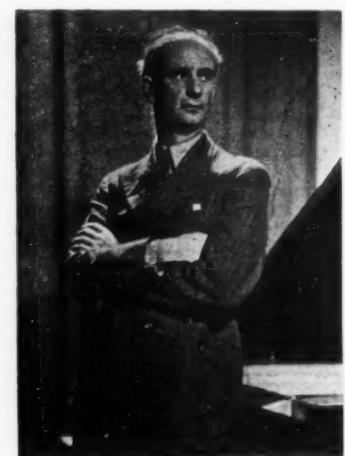
Eight years earlier, he had composed his Pulcinella ballet music after lovely melodies by Pergolesi, and three years afterwards made a charming suite from the score. The Vienna Chamber Orchestra plays both works well. The performance of the Pulcinella Suite is perhaps the more distinguished of the two. Mr. Hollreiser conducts with lively temperament and dance feeling.

—R. S.

### A True Eroica

BEETHOVEN: Symphony No. 3 (Eroica). *Vienna Philharmonic, Wilhelm Furtwängler conducting.* (RCA Victor LHMV-1044, \$5.95)\*\*\*

SINCE Wilhelm Furtwängler is one of the world's most eminent conductors and since the Vienna Philhar-



Wilhelm Furtwängler

monic is one of the world's greatest orchestras, a recording of Beethoven's Eroica by them raises high expectations. These expectations are fulfilled in large measure by this performance. Furtwängler the musical poet and dramatist is perhaps happiest in his treatment of the Marcia Funèbre, which is heroic in conception and yet surcharged with anguish and compassion. It is a pity that there had to be a break in the recording to this movement, for technical reasons. The first movement runs so long that in order to get the whole work on two sides the slow movement was split.

All of Furtwängler's tempos are on the deliberate side, but this gives the performance a massiveness and classic grandeur which more frenetic Eroicas do not possess. In the first movement some of the driving energy of the music is lost; but the Scherzo gains in cumulative power through the slower tempo. Above all, this interpretation is suffused with a noble spirit. It searches after musical meanings rather than musical effects. I found myself more deeply impressed by it with every rehearing.

—R. S.

### Leon Goossens Concert

DISTINGUISHED CONCERTOS FOR WIND INSTRUMENTS, VOL. 2. Cimarosa (arr. Benjamin): Concerto for Oboe and Strings. Bach, J. S. (arr. Whitaker): Sinfonia from Easter oratorio, Komm, Eilet und Laufet. *Leon Goossens, oboe. Liverpool Philharmonic, Sir Malcolm Sargent conducting.* Marcello: Concerto for Oboe and String Orchestra, in C minor. *Leon Goossens, oboe. Philharmonia String Orchestra, Walter Süsskind conducting.* Bach, J. S.

### Additional Bach Recordings

#### Keyboard Works

BACH, J. S.: French Suites. *Isolde Ahlgrimm, harpsichord.* (Columbia ML 4746, \$5.95)\*\*\*\* The Well-Tempered Clavier, Book I, Preludes and Fugues Nos. 1 to 8. *Isolde Ahlgrimm, harpsichord.* (Columbia ML 4747, \$5.95)\*\*\*\*

ISOLDE AHLGRIMM, born in Vienna in 1914, entered the Vienna Music Academy at seven and was graduated with honors. At first she studied piano, but her interest in the music of Bach led to her renunciation of that instrument for the harpsichord. She is now engaged on the enormous project of recording all of Bach's works for harpsichord. Her husband, E. F. Fiala, collaborated with her in 1937 in founding the Concerts for Connoisseurs and Amateurs, in Vienna.

At once, the question arises, is Miss Ahlgrimm ready for so lofty a task as recording all of Bach's works? On the basis of her performance of the first eight preludes and fugues from The Well-Tempered Clavier and of the French Suites, I should say that she is. Her interpretations naturally do not possess the freedom and spiritual power of Wanda Landowska, but they are stylistically excellent, deeply musical, and thoroughly satisfying in their modest directness. Thirty years from now, she would play this music differently, but it is good to hear her present conception of it. In such matters as choice of tempo, treatment of ornaments, and harpsichord registration, she reveals sound taste and good judgment. She performs the music on a pedal harpsichord, modeled after one owned by Bach. It has been recorded with exceptional fidelity; one can hear the action of the instrument, just as one would in a live performance. Miss Ahlgrimm's notes are admirable.

She plays the six French Suites that Bach himself picked out. She will doubtless include the two other suites in A minor and E flat major, often published and performed with these six, in another recording. In order to get all six suites on two

sides of an LP disk Miss Ahlgrimm omits the repeats, which purists will regret. But her playing is unhurried and richly reflective.

#### Cantatas and Arias

BACH, J. S.: Cantata No. 51, Jauchzet Gott in Allen Landen; Sheep May Safely Graze (Schafe können sicher weiden), from Cantata No. 208; My Heart Ever Faithful (Mein gläubiges Herz), from Cantata No. 68. *Elisabeth Schwarzkopf, soprano; Philharmonia Orchestra, Peter Gellhorn conducting.* Cantata No. 82, Ich Habe Genug. *Hans Hotter, baritone; Philharmonia Orchestra, Anthony Bernard conducting.* (Columbia ML 4792, \$5.95)\*\*

MISS SCHWARZKOPF'S singing of the solo part in the Cantata No. 51, Jauchzet Gott in Allen Landen, is fabulously accurate and luminous in tone. As Paul Affelder points out in his informative notes, "the concluding Alleluja amounts to a veritable fugal double concerto for soprano and solo trumpet." This performance alone would be enough to establish the Viennese soprano as one of the first singers of her time in technical virtuosity and style. The trumpet part is brilliantly played by Harold Jackson.

The familiar aria, Sheep May Safely Graze, is more beautiful in its original form than in any of the excellent arrangements of it. Miss Schwarzkopf sings it with delectable phrasing. She takes the aria Mein gläubiges Herz at a merry clip but keeps it expressive, despite its too hurried rejoicing.

Hans Hotter, a great actor as well as a fine singer, was a wise choice for the Cantata No. 82, Ich habe Genug. He makes the most of its poignant longing for heavenly consolation, and sings the noble aria Schlummert ein, ihr matten Augen with deeply moving intensity. His voice sounds much better in this recording than it did in his most recent appearances at the Metropolitan Opera.

—R. S.

(arr. Tovey): Concerto in A major, for oboe d'amore, strings, and continuo. *Leon Goossens, oboe. Philharmonia String Orchestra, Walter Süsskind conducting. Thornton Lofthouse, harpsichord. Handel: Concerto Grosso in G minor, Op. 3, No. 10. Leon Goossens, oboe. Liverpool Philharmonic, Basil Cameron conducting. (Columbia ML 4782, \$5.95)\**

**T**HOSE who know Leon Goossens' bland, reedy oboe tone and sensitive musicianship will rejoice in this LP version of recordings made in 1943, 1946, and 1949. The album amounts to a Goossens concert; and all of the works he performs are delectable music. In view of these facts, the purchaser may well disregard the inferior technical quality of the recording. The Cimarosa side is poor; and on the other, only the Handel section is good. But nonetheless the album is a musical delight of a high order.

—R. S.

## New Company

**BARTOK:** Six Dances in Bulgarian Rhythm. **BLOCH:** Poems of the Sea. **HINDEMITH:** Piano Sonata No. 2. **KABALEVSKY:** Sonatina in C major. *Jerome Rappaport, pianist. (Etude Records ER 101, \$5.95)\*\**

**F**OR its first release, Etude Records has chosen an attractive program of modern piano pieces, expertly played by Jerome Rappaport. All of these works require only an open mind to be enjoyed even by listeners of conservative tastes, and all of them are within the technical grasp of good amateur pianists. Hence, the recording may accomplish some missionary work for contemporary piano music as well as providing enjoyment to passive listeners.

The Bartok dances are rhythmically tricky. Mr. Rappaport plays them with admirable lucidity and buoyancy. At first, the Bloch Poems of the Sea sound somewhat faded and derivative in style, but after two or three hearings the sincerity of the music and its fine workmanship give it greater appeal. The waltz movement in the Hindemith sonata is always a delight. Mr. Rappaport plays the whole work in a properly romantic spirit, for this is not dry or cerebral music; it is almost as lush as Brahms. The Kabalevsky piece (excellent for students but interesting enough for concert performance) skirls along in merry fashion.

—R. S.

## Orchestral

**ENESCO:** Roumanian Rhapsodies Nos. 1 and 2. *Leopold Stokowski and his Symphony Orchestra. (RCA Victor LRM-7043, \$2.99)\*\** It seems impossible that these pleasant pieces are almost fifty years old. Mr. Stokowski conducts them brilliantly and in agreeably straightforward fashion. The orchestra (Is it only Mr. Stokowski's? The label might lead one to conclude this.) sound sumptuous.

**MOZART:** Symphony in C major, K. 338; Symphony in A major, K. 201. *London Philharmonic, Sir Thomas Beecham conducting. (Columbia ML 4781, \$5.95)\** Sir Thomas, one of the world's most perceptive Mozartians, recorded the C major Symphony in 1940 and the A major Symphony in 1938. These performances deserve an honored place in Columbia's Special Collectors Series, and this is a good dubbing.

—R. S.

**STRAUSS:** Don Quixote. *Pierre Fournier, cellist; Vienna Philharmonic, Clemens Krauss conducting. (London LL 855, \$5.95)\*\*\*\** This disk

## Admirable University Project

**HARRIS, ROY:** Trio. **KERR, HARRISON:** Trio. **COPLAND, AARON:** Vitebsk. *University of Oklahoma Trio. (University Recordings, No. 1, Extension Division, University of Oklahoma.)\*\**

**T**HIS recording of three trios for piano and strings by three American composers launches an admirable new recording project by the University of Oklahoma, College of Fine Arts, in co-operation with the Extension Division. No. 2 in the series is a recording of nine organ compositions, three of them by distinguished contemporary composers, reviewed below.

In its announcement of the project, the university points out that "the place of the university press in the fields of book and magazine publication has long been recognized. Although there are hundreds of publishers, large and small, there is still a place for a noncommercial press devoted to the issuance of works not found in other catalogues. Similarly, although the recent increase in recording companies has greatly added to the repertoire of recorded music, there are still many aspects of performance and composition not represented on disks. Many of the colleges and universities in this country have outstanding performers among their faculty and student body. They have also, in their own immediate regions, composers whose music deserves a wide hearing. Thus, it is the purpose of this new project at the University of Oklahoma to attempt in the musical field what the university presses have so well accomplished in the field of literature." To which project and all similar ones everyone interested in American music and contemporary art in general should give warmest support.

Roy Harris' Trio was composed in 1934 and recorded by the Casella Trio for Columbia Records and published by New Music at that time. But the recording has been unavailable for several years. Harrison Kerr's Trio was composed in 1938 and revised in 1949. Although it has been performed widely in both versions, it has not been previously recorded. Aaron Copland's Vitebsk, composed in 1929, was recorded in that same year for RCA Victor with the composer at the piano and published by the Cos Cob Press. But the recording, as in

the case of the Harris trio, has long been unavailable. Therefore, this new recording brings to the public three excellent American chamber works in their only available performances on disks.

The University of Oklahoma Trio, made up of Keith Wallingford, pianist; Robert Gerle, violinist; and Gabriel Magyar, cellist, gives excellent performances of all three works. The ensemble was organized in 1950. All three members are faculty members of the School of Music of the University of Oklahoma. Mr. Gerle and Mr. Magyar were trained in the Franz Liszt Conservatory in Budapest, and Mr. Wallingford in the Juilliard School of Music in New York. It is pleasant to find all three equally admirable as performers and equally devoted in their interpretations of the music.

The Harris trio reveals an engaging vitality and contrapuntal skill. It is powerfully conceived, although its actual materials are not memorable. The musical speech may be plain, but one senses an eager spirit behind it. The slow sections are imbued with the lyric intensity that was to remain one of Harris' most characteristic traits in his best works. Rhythmically, also, the trio is inventive.

Of the three trios on this record, Kerr's is the most self-consciously "modern," and therefore has dated more than the others. Nonetheless, it is a piquant work, with rhythmic vitality, pungent harmony, and a clear, well-defined structure. The new wine goes very well into the old bottles, formally speaking.

Copland's Vitebsk is so named because it is a "study on a Jewish theme" that is supposed to have originated in the neighborhood of Vitebsk, Russia. Copland heard the song at a performance of The Dybbuk by the Habimah company of actors in New York in 1926. The trio is still a beautiful piece of music and extremely interesting in its blending of Slavic, Jewish, jazz, and purely Coplandesque elements. Vitebsk is actually timeless in its concentration and profound originality of expression. This music, like a piece of wood polished and whitened by the waves and seen against a blue sky, has a marvelous purity and economy of line. Every note means something.

**LUEBECK, VINCENT:** Complete Organ Preludes and Fugues. **PISTON,**

earn our highest technical rating, rarely conferred, and there can be no cavil with the performance, either. Mr. Krauss is one of the great Strauss interpreters, and Mr. Fournier has achieved an almost human verisimilitude in his assumption of the title role. The word is that RCA Victor will shortly release a performance by Gregor Piatigorsky, and some will reasonably prefer to await it for comparative listening. But the present recording is easily the definitive one thus far, musically and sonically.

—J. L.

**PROKOFIEFF:** Symphony No. 1 (Classical). **GLINKA:** Overture to Russian and Dudmilla. **BORODIN:** On the Steppes of Central Asia. **MOUSSORGSKY:** Night on the Bare Mountain. *Paris Conservatory Orchestra, Ernest Ansermet conducting. (London: LL 864, \$5.95)\*\*\*\** A neat combination of the Prokofieff symphony with three of the most popular classics of Russian orchestral repertoire. It may well be assumed that hardly anyone does not already possess all of these thrice-familiar works in some previous recording; but whether or no, he will find it hard to resist this one. The performances are spirited and col-

orful, and the recording as such represents high fidelity at its ear-ravishing best.

—R. E.

**RIMSKY-KORSAKOFF:** Scheherazade. *Symphony Orchestra of Radio Berlin, Karl Rucht conducting. (Urania UR-RS 7-19, \$3.50)\*\** In view of the sumptuous performances of this work recently put out by Mercury and Westminster, not to speak of others, the less said about this one the better, even at the lower price. Mr. Rucht conducts it in the manner of old silent-film music, and the Berlin performers hardly cover themselves with glory. Technically, also, the recording is poor.

**BRUCKNER:** Symphony No. 9 (Original Version). *Pro Musica Symphony, Vienna, Jascha Horenstein conducting. (Vox PL 8040, \$5.95)\*\** This is an eloquent and faithful interpretation of this colossal work, and it is a pity that it was not recorded with greater care for the full clarity of Bruckner's tremendous climaxes. Mr. Horenstein is not one of the supreme Bruckner interpreters of our time, like Bruno Walter, but he conducts this symphony with so much devotion and such a clear conception of its struc-

## Records and Audio

**WALTER:** Chromatic Study on the Name of Bach. **KRENEK, ERNST:** Organ Sonata, Op. 92. **SESSIONS, ROGER:** Chorale No. 1. *Mildred Andrews, organist. (University Recordings No. 2, Extension Division, University of Oklahoma.)\*\*\*\**

**T**HIS second recording in the University of Oklahoma project carries into the field of organ music the intention to "issue only music not at present available on records and most especially . . . music of composers living in the Middlewest and Southwest."


Some might question the choice of the preludes and fugues by Luebeck, but no one could object to the music itself. Vincent Luebeck was born near Bremen in 1654. The organ he played at the church of St. Cosmae et Damiani, in Stade, near Hamburg, begun by Barent Huf and completed in 1679 by Arp Schnitger, is still in use today, with only minor alterations and with its old tracker action. In 1702 Luebeck went to the church of St. Nicholas in Hamburg, where he remained until his death at 86. The six Preludes and Fugues, in D minor, E major, F major, G minor, C minor, and C major, played in this recording are Luebeck's only surviving music. Clear in form, sturdy in spirit, and energetic in style, these preludes and fugues are delightful, if not memorable works. Miss Andrews plays them on the Aeolian-Skinner organ of the First Presbyterian Church of Kilgore, Texas. The instrument itself and her manner of playing it are both excellently suited to the music.

All three of the contemporary organ works are also well worth recording. Piston's Study has the solidity of structure and harmonic skill one would expect from him. It is the least venturesome of the three pieces, but the most finished. Krenek's Sonata seems a little loose in its plan, but it contains striking ideas and it constitutes a stimulating challenge to the performer. Equally appealing to the intellect is Sessions' brilliant Chorale No. 1, which is a tour de force both in its texture and in its daring passagework. Miss Andrews plays all three works ably. The appropriate cover design for this album and University Recordings No. 1 was created by Donald Birchum, a student in the School of Art of the University of Oklahoma.

—R. S.

tural development that many listeners will willingly discount the inferior technical aspects of the recording in view of the superior qualities of the interpretation and playing of the orchestra.

—R. S.



**JEAN FOURNIER — violin**  
**ANTONIO JANIGRO — cello**  
**BADURA SKODA — piano**

The 2nd in our new series of the complete piano trios of

**MOZART**

Trio No. 3 For Violin, Cello and Piano in E Major, K. 542  
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Trios No. 1 and No. 2 available on WL 5242

NATURAL BALANCE

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LONG PLAYING RECORDS



## Records and Audio

### Vivaldi Again

**VIVALDI:** Concerto for Bassoon, Strings, and Harpsichord, in A minor. *Enzo Muccetti, bassoon. String Orchestra of La Scala, Milan, Tommaso Valdinoci conducting.* Concerto for Violin, Strings, and Harpsichord, in E flat major. *Enrico Minetti, violinist. String Orchestra of La Scala, Milan, Tommaso Valdinoci conducting.* (Colosseum CLPS 1015, \$5.95)\*\*

NEITHER of these concertos stands among Vivaldi's most memorable works, but both of them sound fresh and charming to ears that have not yet been by any means sated by the music of this prolific but incredibly gifted master. By all means, let us hope that the flood of Vivaldi recordings will continue. Both soloists play expressively and with good style; and the orchestra is also more than adequate. A harpsichord should have been used instead of the piano in these recordings.

—R. S.

### Piano

**SCHUBERT:** Grand Sonata No. 3 in B flat, Op. Post.; Sonata in A minor, Op. 143. *Friedrich Wuehrer, pianist.* (Vox PL 8210, \$5.95)\*\*\* Certainly one of the most satisfying aspects of Mr. Wuehrer's performances is the degree to which he has scaled his interpretations to the dimensions of the works at hand—whether the mood is one of quiet contemplation, poignant gaiety, or the sort of simple and unaffected lyricism in which Schubert is at his most eloquent. Few of Schubert's sonatas for piano can be called real show pieces (which probably explains why they are so rarely included in recital programs), and most of them are long, requiring the utmost of concentration on the part of performer and listener alike. When they are played with the concentration, nuance, and careful articulation that Mr. Wuehrer gives us in this disk, we are assured a rewarding experience. The piano tone is possibly the best this reviewer has heard in records, for both warmth and definition over the full range. (Whatever happened to that project initiated by another company for the complete sonatas of Schubert?)

—C. B.

**DEBUSSY:** Estampes; Suite Bergamasque; Reverie, Arabesques No. 1, in E, and No. 2, in G; La Plus que lente; La Fille aux cheveux de lin. *Menahem Pressler, pianist.* (MGM E 3054, \$4.85)\*\* This young Israeli artist has long since certified his competence in the modern repertory. A Debussy recital is not, however, subject to the same criteria. A moment of hardness or heaviness and the game is lost. Mr. Pressler's ample talents are in evidence throughout, but he does go insensitive here and there, as in the Passepied that follows Clair de lune. Nor does the latter have the wispy quality it might have had. The recording as such is sub-standard. Whoever checked the liner copy needs a French lesson; the young lady in the last-listed piece has blond hair (cheveux de lin), not blond horses (chevaux de lin), as it was in two places on the jacket.

**JANACEK:** On an Overgrown Path; Sonata, October 1, 1905; In the Threshing House. *Rudolf Firkusny, pianist.* (Columbia ML 4740, \$5.95)\*\*\* Shades of Schumann and Chopin, foreshadowings of Debussy, and a certain markedly individual coloration pervade these bittersweet late-romantic essays. Admirers of Janacek's Taras Bulba and more

especially his Sinfonietta will want to have this recital. Janacek's piano music did not have the audacity that makes his orchestral scores arresting, but it is eminently listenable and occasionally quite startling, considering its place in time. Mr. Firkusny plays with extraordinary conviction, and the sound is close up and clean.

—J. L.

### Vocal

**A SONG RECITAL.** *Kirsten Flagstad, soprano; Edwin McArthur, pianist.* (RCA Victor LM 1738, \$5.72)\*\*\* A timely and treasurable memorial of a great singer coming at the moment of her final retirement from public life, this recording represents Mme. Flagstad in her least accustomed role of singer of concert songs. In a voice still lovely and unmarred, except for a little constriction at the top, she offers Schumann's Frauenliebe und Leben, Schubert's An die Musik and Genoveva, Brahms's Von ewiger Liebe and O wüsst' ich doch den Weg zurück, Strauss's Ich liebe Dich und Ruhe, meine Seele, Rogers' At Parting, Speaks' Morning, McArthur's We Have Turned Again Home, and finally Charles's When I Have Sung My Songs.

—R. E.

**OPERATIC ARIAS.** *Dorothy Kirsten, soprano. Metropolitan Opera Orchestra and Columbia Symphony, Fausto Cleva conducting.* (Columbia ML 4730, \$5.95)\*\*\* Includes Musetta's Waltz and Mimi's Farewell, from La Bohème; The King of Thule and Jewel Song, from Faust; Ah! fors' è lui, Sempre libera, and Addio del passato, from La Traviata; Micaëla's Aria, from Carmen; and La Mamma Morta, from Andrea Chenier. Miss Kirsten's voice remains almost as beautiful as it ever was, and she sings with more temperament than she used to. The intensity of many of her performances on this record would be remarkable for anyone, as a matter of fact, but some of it seems less a matter of inner feeling than of sheer drive and fast tempos. If this truly gifted American soprano can maintain the same expressive power with more relaxed and musical tempos her singing will be something indeed. As it is, her performance here of the Giordano aria is thrilling in its vocal vibrancy—a happy indication of her continued growth as an artist.

—R. A. E.

### Concertos

**BEETHOVEN:** Piano Concerto No. 3, in C minor. *Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia ML 4738, \$5.95)\*\*\* Beethoven has had no more able and devoted interpreter in this generation than Rudolf Serkin. He brings tremendous technical fluency and ease of articulation to his performance. This is coupled with an affectionate feeling for the passion and rhetoric of the Beethovenian style. The two qualities add up to a lively, informed and exciting traversal of this difficult but still rewarding score.

—R. E.

**DVORAK:** Violin Concerto in A minor. *Glazounoff; Violin Concerto in A minor. David Oistrakh, violinist; National Philharmonic of the US SR, Kiril Kondrashin conducting.* (Colosseum CRLP 137, \$5.95)\*\* The Dvorak performance seems to be the same one that was reviewed in the Jan. 1 issue on a Vanguard coupling. As before the soloist is absolutely superb and the orchestra shabby. If there is a difference, it lies in the recorded sound, which is even worse on this disk than it was

on the other. The Glazounoff performance has been heard on the Czech Supraphon label; at least the two are apparently identical, but again the reproductive quality in the present instance is bad. (The Vanguard second side was given to Glière's Romance No. 3.) Of the Glazounoff it must be said that Nathan Milstein runs Mr. Oistrakh a hairbreadth race, and of course the American artist's recording is vastly better engineered.

—J. L.

### Piano Quintet

**SCHUBERT:** Quintet in A major, (Op. 114, for piano and strings (The Trout). *Adrian Aeschbacher, piano; Rudolph Koeckert, violin; Oskar Riedl, viola; Josef Merz, cello; Franz Ortner, double bass.* (Decca DL 9707, \$5.85)\*\* This is a sprightly and musically sound performance of the Trout Quintet. It is a pity that the recording is not technically better, especially with regard to surface noise, but on musical grounds it can still be recommended. Incidentally, the remark in the notes on the album that the Schubert of this quintet "is not the profound Schubert, but the Schubert we cannot help but adore" reveals a curiously inept conception of profundity and a strong implication that we should adore him less had he been profound in this work. Fortunately the performers play this heavenly music with no trace of such pedantic preoccupations.

—R. S.

### Organ

**OLD ENGLISH MASTERS.** *Flor Peeters, organist.* (Period SPL 578, \$5.95)\*\* The esteemed Belgian artist offers here, on the organ of the Church of St. Jans in Gouda: Byrd's The Bells; Bull's Fantasy on a Flemish Folk Song, and Vexilla Regis; Philips' Trio, and Fantasy; Purcell's Suite in C (Prelude, Cebell and March); Croft's Voluntary; Greene's Introduction and Trumpet Tune; and Stanley's Suite in D. The Dutch Lowlands instrument on which Mr. Peeters plays was built in the 1730s, so that there is no problem of anachronistic sound, and the organist plays the whole program with loving care. It needs to be added that the recorded sound itself leaves something to be desired. The background noise level of the tape is rather too high, sometimes to the extent that it crowds out the music.

—J. L.

### Vocal Reissues

From its Treasury of Immortal Performances already available on 33 $\frac{1}{3}$ -rpm disks, RCA Victor has selected a number of operatic arias and duets sung by noted singers of the past and reissued them on four 45-rpm Extended Play disks. Each disk costs \$1.58. For those who want these particular performances on records of this size and speed, these issues should prove valuable.

Bori as Manon and Mignon (ERAT-3) offers Lucrezia Bori singing Adieu, notre petite table and the Gavotte, from Manon, and Connais-tu le pays? and the Gavotte, from Mignon.

Enrico Caruso—Four Puccini Arias (ERAT-5) presents the tenor in E lucevan le stelle and Recondita armonia, from Tosca; Che gelida manina, from La Bohème; and Donna non vidi mai, from Manon Lescaut.

McCormack in Opera (ERAT-17) lists two solo arias, Oh Sleep! Why Dost Thou Leave Me? from Handel's Semele, and Fra poco a me ricoverò, from Lucia di Lammermoor, and two duets sung with Miss Bori, O soave fanciulla, from La Bohème, and Parigi, o cara, from La Traviata.

Ponselle as Norma (ERAT-19) finds the soprano singing Casta Diva

and, with Marion Telva, Mira, O Norma.

Succinct notes by Max de Schauensee and the dates when the recordings were made are given on the record jackets.

—R. A. E.

### Recording Musicians To Get New Contract

A contract covering recording musicians for the next five years has been agreed upon, according to a joint statement made Jan. 7 by James C. Petrillo, president of the American Federation of Musicians, A. F. of L., and Milton R. Rackmil, a representative of the recording industry. The agreement ended the strike threat occasioned by the expiration of the previous agreement on Dec. 31, 1953. Several of the leading record companies had stepped up recording sessions in view of the possible work stoppage.

Although details of the new agreement are still forthcoming, it is known that the record companies will make further contributions to the Music Performance Trust Fund. In the past they paid one per cent on records selling under \$1.00 to the fund, which employs musicians to present free concerts in various parts of the country. Payments under the 1948-53 contract were set at as much as 2½ per cent for higher-priced records.

The musicians union has been seeking an increase in these royalty payments, which would make more free concerts possible, as well as a 25 per cent wage increase for its 700 members in New York, Chicago, and Hollywood who make the greatest number of recordings. The companies have been willing to grant a pay rise of some sort but have not favored increasing the royalties paid into the trust fund.

### Rosa Ponselle Records For Symphony Fund

BALTIMORE.—Rosa Ponselle, who lives in a suburb of Baltimore, emerged briefly from her retirement to make her first commercial recording since 1939. Proceeds from sales of the recording, made in her home on Christmas Day, will be added to the sustaining fund of the Baltimore Symphony. The repertory for the disk, which was selected by Miss Ponselle and in which she is assisted by her sister, Carmella, contralto, includes two duets, Bizet's Agnus Dei and Franck's Panis Angelicus, and a number of carols.

The disk was made as a result of a party held on Christmas Eve at Miss Ponselle's home in Stevenson, Md. Some 200 friends and members of the Baltimore Civic Opera Company, who also join the noted soprano in the recording, participated in a carol sing that so impressed several of the guests they suggested a permanent record be made of the occasion. Arrangements were made to have the disk cut on Christmas afternoon.

Miss Ponselle is accepting orders for the disk, which costs \$10, at her home in Stevenson.

### Indian Music Issued on Library Disks

WASHINGTON, D. C.—The Library of Congress has released three long-playing disks containing music of Indian tribes in Arizona, Washington, Wisconsin, and North Dakota. The recordings were made by Frances Denmore, of Red Wing, Minn., who has long been a student of American Indian music. These recordings, which bring to seven the number of the library's disks of Indian music, have been made available at \$4.95 each as a result of a private grant from Mrs. E. P. Reese.

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# Orchestras in New York

(Continued from page 9)

in the expansive Central European tradition, a style not too common among his generation in this country. And he made the most of the expres-



Leon  
Fleisher

sive possibilities of this manner of playing. There was enormous breadth in the phrasing, effectively exaggerated dynamic contrasts, and a strong sense of the dramatic. Technical mastery of this craggy music was his, too, and the wicked trills in the first movement were more clearly and potently articulated than I would have believed possible.

The orchestra's curious contributions to the program, four overtures or preludes to operas by Wagner, were inexplicably pleasant to hear in the context of the evening and expertly presented by Mr. Szell.

—W. F.

## Philharmonic Appearance Marks Jacob Lateiner's Return

New York Philharmonic-Symphony, Franco Autori conducting. Jacob Lateiner, pianist. Carnegie Hall, Jan. 2:

Adagio from Concerto for String Orchestra (First New York performance) . . . . . Kassern  
Symphony No. 4 . . . . . Brahms  
Piano Concerto No. 3 . . . . . Prokofiev  
Capriccio Espagnol . . . . . Rimsky-Korsakoff

After three years of military service, Jacob Lateiner resumed a promising career with this concert appearance. His performance was in every way successful, all the more so for the unsympathetic support he had to contend with. In fairness to Franco Autori it must be conceded that Prokofiev's Third Concerto does not permit of much courtesy to the soloist. At that, there was no inundating of the piano even in the loudest tutti, and Mr. Lateiner played the lyric passages with as much poetry as he had maintained the requisite power and passion elsewhere.

Tadeusz Kassern, born in Poland in 1904, is now resident in New York City. His Concerto for String Orchestra was composed in 1937, and rewritten from memory after the autograph was lost during World War II. In recent years Kassern has confined his creative activity largely to operas (four have been completed since 1945) so that the Adagio given its local premiere on this occasion is not, in terms of his orchestral output, a period piece. In terms of the contemporary scene, however, it is precisely that. Presumably it would have

been more advantageous to have had the entire work. This single movement was overlong for its slender diatonic substance but compelling in its eloquently sustained elegaic mood. Kassern writes skillfully for the strings, in the familiar Slavic idiom of yore.

Mr. Autori's conception of the Brahms symphony was mannered but not uninteresting, especially in the boisterously sportive Scherzo. There was an almost Mediterranean lassitude in the Andante; the Finale was rather too fussy when it was not frenetic. The Rimsky-Korsakoff went off in fine style, but protracted pauses between the several sections tended to point up the episodic nature of the score.

—J. L.

## Ansermet Conducts Opening Columbia Bicentennial Concert

CBS Radio Orchestra, Ernest Ansermet conducting. McMillin Theatre, Jan. 3, 4:30:

Overture, Aria and Hornpipe . . . . . Purcell-Bliss  
Prelude, Arioso and Fughetta on the letters B-A-C-H . . . . . Honegger  
Two Pieces for String Orchestra . . . . . Copland

To herald Columbia University's 200th year, which opened officially the next morning, the network of the same name offered the first in a



Ernest  
Ansermet

thirteen-week series of Sunday afternoon broadcast concerts to be given over largely to works by the several composers associated with the music department of the University since the time of its first professor, Edward MacDowell. Subsequent programs will be conducted by Leopold Stokowski, Oivin Fjeldstad, and Alfredo Antonini. The series is an extension of the Twentieth Century Concert Hall, inaugurated by CBS earlier in the season.

None of the three items offered by Ernest Ansermet were unknown here. The theatrical fragments of Purcell, transcribed by Sir Arthur Bliss, provided an excellent vehicle for the two dozen superbly compatible string players. Honegger's little homage, which dates from the mid-1930's, is an ingeniously contrived six-minute successor to other more formidable and familiar settings of the tones represented by the letters B-A-C-H. Its texture is notably transparent despite the compressed contrapuntal complexity. The early Copland pieces, Lento molto and Rondino, are acces-

Jacob Lateiner and Franco Autori prepare for the Philharmonic-Symphony concert of Jan. 2



Paul Duckworth

sible examples of his evolving style, respectively sad—without being maudlin—and sophisticated in a saucy syncretized way. Mr. Ansermet's conducting was the embodiment of precision and taste.

—J. L.

## NBC Symphony Performs Frescobaldi and Franck Works

Making his third appearance of the season as conductor of the NBC Symphony, on Jan. 3, Guido Cantelli infused a fairly conservative program with dynamic freshness and vigor. Opening with a set of three pieces by Frescobaldi, titled simply Three Pieces, he revealed a sure hand at rallying the forces to achieve a superbly blended tone and an aura of baroque splendor that bordered on the grandiose. His reading of the Franck Symphony in D minor was also a thing of brilliance and large proportions. In the work's solemn or introspective moments the young Italian conductor allowed every phrase to proceed naturally from the one before with unwavering attention to the larger outlines of the music. At these times he appeared to be at his most sincere. At other times his tingling climax seemed to distort the musical line, an approach that neglected over-all design for the sake of momentary effect. All in all, though, Mr. Cantelli showed in this performance a remarkable gift for revitalizing an overplayed work and for making it a musically rewarding experience.

—C. B.

## Arrau and Panitz Soloists With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Claudio Arrau, pianist; Murray Panitz, flutist. Town Hall, Jan. 4:

Music for Strings . . . . . Karol Rathaus  
Symphony No. 93, D major . . . . . Haydn  
Variations on L'Allegretto . . . . . Chopin  
Op. 2 . . . . . Chopin  
Flute Concerto . . . . . Emile Passani  
(First United States performance)  
Totentanz . . . . . Liszt

The novelty of this enterprising program was Emile Passani's Flute Concerto, composed in 1945-49. Passani is conductor of the chorus heard in the recording of Berlioz' Requiem made in Paris some years ago and issued by Columbia in this country, and he is also a pianist as well as a composer. This flute concerto is a dreary affair, containing some passages of sensitive orchestration and effective display of the solo instru-

ment, but nothing to hold the attention. The musical material is commonplace and the form of the work maddeningly discursive. Each of its three movements, even the rhythmically perky finale, seemed endless long before it was finished, despite the able playing of Mr. Panitz and the devoted accompaniment of the orchestra.

Chopin's variations, on the other hand, seemed positively too short, so beautifully did Mr. Arrau play them, with the discreet collaboration of Mr. Scherman and the orchestra. I have never been able to understand why anyone should be surprised that Schumann welcomed this work with the celebrated phrase: "Hats off, gentlemen—a genius!" Even if one did not know that the composer was a boy of sixteen, one could scarcely fail to note a wonderful new musical personality and a fabulous gift for harmony and pianistic color in this music, immature as it is. Mr. Arrau played the Liszt Totentanz with fascinating intensity and macabre power, and Mr. Scherman entered fully into the spirit of his interpretation. It made the work more than a technical tour de force, and emphasized its daring touches of harmony and sonority.

—R. S.

## Jacques Abram Plays Brahms Concerto

New York Philharmonic-Symphony, Franco Autori, conductor. Jacques Abram, pianist. Carnegie Hall, Jan. 9:

Bergamasca . . . . . Frescobaldi  
(Transcribed by Franco Autori)  
(First New York performance)  
Symphony No. 2 . . . . . Beethoven  
Piano Concerto No. 2 . . . . . Brahms

Jacques Abram's performance of the Brahms B flat Concerto was a highly



Jacques  
Abram

satisfactory one. Technically, the concerto presented no problems for him.

(Continued on page 22)

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19



# Recitals in New York

(Continued from page 9)

## Earl Wild, Pianist Town Hall, Jan. 5

Earl Wild demonstrated a phenomenal command of the keyboard in this recital in the following program of virtuosic piano music: the Schumann Toccata; seven of the more brilliant Brahms Capriccios; the Liszt B minor Sonata; and the Chopin Etudes, Op. 25.

Only a brave pianist, one absolutely sure of himself, would tempt fate by opening a recital with the Schumann Toccata. Mr. Wild, such a pianist, dashed it off as though it were child's play. If in this and in some of the ensuing Capriccios his playing sometimes sounded more like that of a player piano than a piano player, it may be that these works were just too easy for him. He has a left hand that many a pianist would give his right for, and his octave technique—as displayed in the Brahms D minor Capriccio, Op. 116, No. 1, in the Chopin B minor Etude, and in the Liszt—was second to none. On the interpretative level, Mr. Wild was at his best in the Liszt and Chopin works. The études were played flawlessly, with a realization of their poetry and with lustrous colors.

The pianist's finest achievement, however, was in the performance of the Liszt Sonata, one that left nothing to be desired. He made the most of its opportunities for bravura and brio display, but he also played it with complete conviction. For once, Liszt's empty rhetoric had the ring of truth in it. Even its most larmoyant pages, under Mr. Wild's skillful control,

seemed less heavily laden with sentimentality than usual.

—R. K.

## Panegyris Hunter College, Jan. 6 (Debut)

Panegyris, otherwise known as the Royal Festival Company of Greece, presented a program of Greek folk music and dance in this appearance at the Hunter College Assembly Hall. Dora Stratou, who founded Panegyris two years ago, assembled the group of 22 amateur singers, dancers and players that forms the present company. Her sources are the isolated communities of the Greek islands, mountains, and valleys; at least one of the dances, the Serra, is mentioned by Homer in the Iliad, and there are others celebrating traditional mythological subjects that have also been passed down through the centuries. The company uses the proper native costumes for each of the songs and dances, accompanying them with such instruments as the lyra, the def, and the droneless bagpipe. After a second appearance at Hunter, Panegyris moved to the Brooklyn Academy of Music for a single performance.

—N. P.

## Bach Aria Group Town Hall, Jan. 6

The Bach Aria Group, directed by William Scheide, presented in its second concert of the season one cantata in its entirety, No. 114, Ach lieben Christen, seid getrost, and the usual array of cantata arias and duets. Participating in this concert were the regular members of the

group—Eileen Farrell, soprano; Carol Smith, alto; Jan Pearce, tenor; Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Maurice Wilk, violin; Erich Ito Kahn, piano, regular members of the group—and the guest soloist, William Warfield, bass. Harry Schulman was the assisting oboist. The chorus and orchestra were again under the expert guidance of Frank Brief.

Except for the opening cantata, mentioned above, which is one of Bach's least inspired works, the program presented was, as usual, one of rich musical fare performed with rare devotion and artistry. Mr. Warfield's Bach singing was on the same high communicative level and understanding as that of the regular members of the group, and his German diction was excellent. The chorus, always a splendid one, was in particularly fine form for this concert, and it was all the more regrettable that they had so little to sing. A few stirring choruses would have relieved the inevitable monotony of listening to a succession of arias, however varied and beautiful these were individually.

—R. K.

## Robert McDowell, Pianist Town Hall, Jan. 7 (Debut)

Judging by this Town Hall debut recital, Robert McDowell is one of the most gifted young pianists—foreign or domestic—to be heard here in recent years. This young Midwesterner not only displayed a natural flair for the instrument, with a technical and tonal mastery of its resources, but interpretative powers of the highest order as well. His playing embraced the best elements of the modern school, yet it harked back to an older and more romantic tradition, too, which, in its spontaneous freedom and pliability, its sensitivity to tonal values, and in its singing qualities recalled the playing of the late Ossip Gabrilowitsch. Few pianists since Paderewski have understood the value of the dramatic pause, nor made such effective use of it, as this young pianist.

Mr. McDowell's exposition of Beethoven's Sonata in E major Op. 109, was, in its comprehensive inward expressiveness, as enthralling and communicative as any performance with this reviewer's recollection. Equally fine was his imaginative unfolding of the Schumann Carnival. He took a chance in the Paganini section and let loose with wild abandon without missing a slip nor blurring a phrase, yet he clothed it in the most brilliant of pianistic hues. He literally soared his way through the final Davidsbündler March.

Memorable, too, was his hauntingly beautiful performance of Quejas O La Maja y el Ruiseñor by Granados.

Mr. McDowell topped off his recital with a brilliant display of virtuosity in Liszt's Mephisto Waltz that was as musically meaningful as it was technically showy.

—R. K.

## Luboshutz and Nemenoff, Duo-Pianists, Carnegie Hall, Jan. 8

The annual appearance of Pierre Luboshutz and Genia Nemenoff drew, as usual, a capacity audience. Their recital assembled a *Prélude* by Franck; Philipp's transcription of the Vivaldi-Bach Concerto in A minor; the Mozart Sonata in D, K. 448; Reger's Introduction, Passacaglia and Fugue, Op. 96; Debussy's *Lindaraja*; Dello Joio's *On Stage Suite*, and Chopin's *Rondo in C*.

The Dello Joio, heard for the first time in New York, is a diverting set of tableaux (*Overture, Pas de Deux and Polka*) that recaptures only a hint of the delights for which the parent score is fondly remembered. Still, the suite is a sparkling essay in folkish sophistication, considered purely on its pianistic merits, and it



Robert McDowell Paul Tortelier

will probably make its way in the duo-piano repertory. Everything else on the program went as smoothly as could be. Of course the respective tone and technique of Mr. and Mrs. Luboshutz is not what one might call consentaneous; to the contrary, it is the contrast of their pianistic styles that lends such rich coloration to their collective sound.

—J. L.

## Paul Tortelier, Cellist Town Hall, Jan. 8 (Debut)

This recital was the occasion of some really beautiful and original cello playing. Mr. Tortelier's program was both varied and ambitious. It included a Locatelli Sonata; Bach's Suite No. 3, in C major, for unaccompanied cello; Debussy's Sonata Brahms's Sonata in F major, Op. 99; and the first New York performance of Mr. Tortelier's ballet for marionettes, *Trois p'tits tours*.

The cellist managed this stylistic scope with breathtaking fluency and technical ease. To be sure, the Bach was frenetic and a shade eccentric, but who could have minded when it was so remarkably moving? To the Debussy Sonata he brought splendid coloristic variety and a degree of structural coherence that I, for one, had never found in this most curious work. Mr. Tortelier's own composition was performed with a most ingratiating modesty, but it still might better have been left unplayed. Conceding that it is merely music for marionettes and that it could not have been less pretentious, it still need not have been so patly Franco-Russian in style, so unparadoxically trite in its tunefulness. But for the rest of the program one could only be wholly grateful.

This was, incidentally, Mr. Tortelier's debut as a recitalist, although he had appeared here previously with the Little Orchestra Society.

—W. F.

## Concert Society of New York Town Hall, Jan. 10, 5:30

Bohuslav Martinu's Piano Quartet had, according to announcement, its first New York performance in this concert. It was superbly played by the New York Quartet, made up of Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola; and Frank Miller, cello. Martinu is almost always at his best in his chamber music. This piano quartet is an eloquent, beautifully written work, which falls short of his finest level of achievement because of mannerisms of style and casualness of development. Too often, devices such as the slithering chromatic intervals that Martinu loves to write are introduced more for sonorous effect than for logical musical reasons, and at first hearing the composition did not seem formally compact. But there are memorable sections, such as the *Adagio*, in which the strings are heard alone in a threnody, with the piano taking up the thread of the movement, with a change of mood and color.

The New York Woodwind Quintet, composed of Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; and Bernard Garfield, bassoon, played Jean

(Continued on page 22)

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# Metropolitan Opera

(Continued from page 5)

was dependable but undistinguished. Mozart needs more elegance of vocal style, more subtlety of coloring, and greater dramatic sensitivity than this cast brought to it. Nor did Max Rudolf's conducting help matters much. He kept things together, but he seemed to be buried in the score most of the time and he did not achieve memorable phrasing, eloquence, or intensity with the singers and the orchestra.

The cast was largely familiar, with Nicola Rossi-Lemeni, as Don Giovanni; Margaret Harshaw, as Donna Anna; Lisa della Casa, as Donna Elvira; Lubomir Vichegonov, as the Commendatore; Cesare Valletti, as Don Ottavio; Erich Kunz, as Leporello; and Lorenzo Alvary, as Masetto. Some composers can stand routine performances very comfortably, but not Mozart. His music is like champagne; either it sparkles or it is dishearteningly flat.

—R. S.

## Il Trevatore, Jan. 7

It definitely was the ladies' night on this occasion despite the fact that the news of the performance was the first assumption of important roles by two male singers. After a short warming-up period, Zinka Milanov swept into an impassioned and vocally incandescent portrayal of Leonora. And Jean Madeira evoked the stormiest applause of the evening for her dramatically gripping embodiment of Azucena. Maria Leone also was effective in her few moments as Inez. Josef Metternich, on the other hand, sang laboriously and rather opaquely as the Count di Luna and revealed little of the agitation of mind and spirit that should motivate him, particularly in the later acts. I do not know how often Mr. Metternich may have sung this role before in other places, but his first performance of it here left much to be desired, and he has shown himself to far better advantage in other parts.

The other newcomer, Norman Scott, gave a satisfactory account of the tuneful but rather faceless role of Ferrando. Paul Franke was a last-minute substitution for Thomas Hayward as Ruiz. Algerd Brazis and James McCracken completed the cast. The conductor was Fausto Cleva.

—R. E.

## Le Nozze di Figaro, Jan. 9

Eleanor Steber, Nadine Conner, and Gerhard Pechner joined the cast of Mozart's opera for the first time this season in this Saturday night performance. Miss Steber has long been a notable Countess, and the authority of her experience, her stylistic assurance, and dramatic perceptiveness were constantly apparent. Not always at her best vocally during the evening, she still frequently produced some extended pianissimo passages of much beauty, and her phrasing was

always a pleasure to hear.

Susanna is a role Miss Conner has come to only in recent seasons, but she sang it with the ease of a veteran, with a gleaming tone, and offered an animated, charming characterization.

In his shorter role of Don Bartolo, Mr. Pechner sang extremely well, acted too heartily. A word should be said for Lorenzo Alvary, whose Antonio was thoroughly persuasive in its restraint and naturalness.

—R. A. E.

## Pelléas et Mélisande, Jan. 12

The fifth and final performance this season of the revival of Debussy's opera also marked the final appearance at the opera house till next fall of the conductor, Pierre Monteux. Lorenzo Alvary, singing the role of Arkel for the first time at the opera house, contributed an understanding and expressive performance that fitted in well with the Metropolitan's notable production.



Serge LeBlanc  
Clifford Harvuot as Rangoni

Like the diction of some of the other singers, his was cloudy, and his make-up was patently overdone, but such reservations counted for little in an over-all excellent portrayal.

It is probably too much to hope that the opera will be retained in the Metropolitan repertoire next year, but those who heard it this season will long remember Mr. Monteux's transparently luminous reading of the score and Martial Singher's movingly acted and sung Golaud—the two constant factors of the production.

—R. A. E.

## OTHER PERFORMANCES

The seventh week of Metropolitan opera opened on Dec. 28 with a performance of Faust, the season's seventh. It was followed by the second performance of the company's new production of Tannhäuser, retaining

anguish of the Russian people. But the Kromy scene should always be placed at the end of the opera, as it was on this occasion.

Mr. Stiedry conducted the whole work with unflagging intensity. The chorus sang magnificently, especially in the Kromy scene; and the Polish scene, usually somewhat pallid, glowed with ardor. The sonorities were overdriven in the coronation scene; after all, Moussorgsky cannot sound like Rimsky-Korsakoff. But as a whole, this was an inspired performance, if sometimes too tense. We owe the Metropolitan a profound debt of gratitude for restoring this astounding music to us in its original harmonic boldness and dramatic truth.



Two artists who sang roles for the first time at the Metropolitan recently: Charles Kullman, who sang Shuiski in Boris Godounoff, and Hilde Gueden, who sang Zerlina in Don Giovanni

the cast of the initial performance a week earlier, and by the third Carmen, in which Kurt Baum made his first appearance of the season in the role of Don José. Tibor Kozma conducted the Bizet opera for the first time at the opera house in this performance.

Following the New Year's Eve performance of Fledermaus, the holiday weekend brought the season's third Don Giovanni, the fourth Pelléas et Mélisande, and the fifth La Forza del Destino. Appearing for the first time this year in the Mozart opera were Genevieve Warner as Zerlina, Dezzo Ernster as the Commendatore, and Lawrence Davidson as Masetto.

La Traviata was presented for the fourth time on Monday, Jan. 5, with Jan Peerce singing his first Alfredo

of the season. The remainder of the week, aside from the performances reviewed above, listed the eighth Faust, on Jan. 8, with Richard Tucker in the title role and Margaret Roggero replacing Mildred Miller as Siebel, and the third Tannhäuser, a matinee on Jan. 9. A special performance of Carmen on Sunday evening, Jan. 10, was a benefit for the West Side Institutional Synagogue; George London was heard in his first Escamillo this year.

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## Boris

(Continued from page 5)

were Arthur Budney, as Shchelkalov; Osie Hawkins, as an Officer, and as Lavitski; Lawrence Davidson, as Nikitch, and as Chernikovski; Gabor Carelli, as a Boyar; Thelma Votipka, as a Woman; and Algerd Brazis, as Mityukh. Paul Franke was again deeply touching as the simpleton. I cannot agree with Dino Yannopoulos, the stage director, in having the simpleton perch on a rock in the pose of a crucified Christ, at the close of the opera. It would be far more natural, and moving, to have him crouch in fear and trembling as he voices the



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## Recitals in New York

(Continued from page 20)

Francaix's Quintet for Winds with elegance and finesse.

Mr. Horszowski performed the piano part of Mozart's Quintet for Piano and Winds, K. 452, exquisitely, and Messrs. Roth, Glazer, Barrows, and Garfield also distinguished themselves in this masterpiece.

—R. S.

**Ruth Slenczynska, Pianist**  
Town Hall, Jan. 10, 3:00

Ruth Slenczynska, a child prodigy of the 1930s, showed a potential for genuine pianism in her Town Hall recital. The pianist's performance of the Bach-Busoni Chaconne had a variety of tonal effects. The repeated-note figures in the Scarlatti Allegro in G major had enormous bounce, and in Schumann's Etudes Symphoniques (she played the complete version) she displayed masterly pedaling. With slow, soft music, in particular, she could achieve the utmost in beautiful sound without blurring. However, there was not very much musical interest in her playing, here and in the remainder of the program, which also included Ravel's Jeux d'eau; four Rachmaninoff preludes, and the Paganini-Liszt Variations in A minor. The pianist seemed more concerned with achieving interesting effects than with communicating the essence of the music, and her playing of loud, fast pages was rather mechanical and inclined to tonal hardness.

—A. B.

**Andres Segovia, Guitarist**  
Town Hall, Jan. 10

Andres Segovia drew a capacity audience numbering 1,610 (including those seated onstage and the standees) to Town Hall for this first of three scheduled recitals and worked his usual magic. Long known as the world's greatest guitarist and one of music's finest interpreters, he is also a formidable though modest conjurer as well, for he has but to stroke a few chords from the instrument in his lap to dispel all cares. Looking a little less like Schubert than formerly, Mr. Segovia still has something Schubertian in his make-up. Perhaps it is his soaring lyrical spirit and his selfless devotion to, and absorption in, music.

On this occasion he played Couperin, Bach, Rameau and Mendelssohn in his opening group and devoted the remainder of the program, with the exception of the Granados and Albeniz pieces, to works that have been dedicated to him. These included an attractive set of pieces entitled Cavatina, by Tansman, and Three Studies, by Villa-Lobos. The second of the studies, as Mr. Segovia played its haunting elegiac melody, became one of the most spellbinding of the evening's offerings.

Throughout the evening, Mr. Segovia extracted a seemingly limitless variety of tonal colors from the instrument with wonderful chiaroscuro effects.

—R. K.

### OTHER EVENTS

Among the post-Christmas concerts not mentioned above was a unique program by four brothers, all tenors—**Moshe, Jacob, Simcha, and David Kusevitzky**, who sang together for the first time at Carnegie Hall on Dec. 26. Moshe and David Kusevitzky are cantors at Temples Beth-El and Emanu-El, respectively, in Brooklyn; Jacob sings in a Winnipeg synagogue; and Simcha, who holds a similar post in Capetown, South Africa, came especially for this concert. The program contained quartets and solos by each brother, with Jack Baras accompanying. David and Moshe were also



Isaac Stern      Andres Segovia

represented as composers . . . At Carnegie Recital Hall the following evening the pianist **Bernice Reaser** was assisted by her husband, Robert Alden Reaser, a painter, in an all-Debussy program. In the concluding work, La Boite à joujoux, Mr. Reaser commented on the story and illustrated it with drawings of the settings and characters . . . On Jan. 9 the **Jewish Peoples Philharmonic Chorus** presented their annual mid-season concert at Town Hall under the direction of Eugene Malek. Alice Richmond, soprano, and Edgar Mills, baritone, were soloists in Jacob Schaefer's oratorio Tzvei Brider (Two Brothers) and in other works . . . The **Gershwin Concert Orchestra**, led by Robert Zeller, with Carolyn Long and Theodor Uppman as soloists, was heard at Hunter College, also on Jan. 9 . . . Another of David Broekman's **Music in the Making Forums** at Cooper Union on Jan. 10 presented four contemporary works of varying origin—Gunther Schuller's Symphony for Brass and Percussion, Luigi Dallapiccola's song cycle Quattro Liriche di Antonio Machado, Arnold Schönberg's Herzgewachse, and Henry Brant's Millennium No. 2. The two vocal works were sung by Marni Nixon.

## Orchestras

(Continued from page 19)

With his thoroughly relaxed and well-controlled playing mechanism he was free to concentrate on the work's emotional and intellectual aspects, and these were well comprehended. Tonally, his playing covered a wide and variegated range of colors and dynamics, from thundering fortissimos that were never harsh or clangorous to beautifully modulated pianissimos. The lyrical passages in the Larghetto were delivered with a fine singing tone and with a clinging legato. The opening movement, as he played it, was spacious, and the finale was dashed off with propulsive abandon. The performance on the whole was in the Brahmsian vein. Mr. Autori and the orchestra gave the pianist splendid support.

Mr. Autori's transcription of Frescobaldi's Bergamasca, heard here for

the first time, made an effective opening number scored and played, as it was, with an ear for its archaic flavor. The Beethoven symphony received a sentimental reading from Mr. Autori and one that suffered from inordinately slow tempos.

—R. K.

**Isaac Stern Soloist**  
In Beethoven Program

New York Philharmonic-Symphony, George Szell conducting. Isaac Stern, violinist. Carnegie Hall, Jan. 7:

**BEETHOVEN PROGRAM**  
Overture to Egmont; Violin Concerto; Fifth Symphony

Beethoven is just about the best possible subject for a one-composer program, and this one, performance-wise, was enormously serious and at the same time pleasurable. Mr. Szell opened the program with an Egmont Overture that was both musicianly and rip-roaring; he closed it with a C minor symphony that was fresh, enthusiastic, and intelligently re-evaluated. And these works framed Isaac Stern's exasperatingly sober, but totally distinguished, performance of the Violin Concerto.

Mr. Stern has seemingly given this work the most thoughtful, provocative, and original performance it has had in a number of seasons; he has found much that is new in it, and one sensed that even during the performance he was exploring it; and, finally, he brought to it a generally edifying mastery of its technical difficulties and its formal balances. Still, this performance made the concerto seem like a very serious, very long masterpiece. Perhaps if Mr. Stern could have managed more buoyancy, more humor, and more release from tension in the appropriate places, the work might have seemed merely long and serious.

—W. F.

**Cantelli Conducts**  
Casella Work

It is not unusual for Guido Cantelli to include a modern Italian work in his broadcast programs with the NBC Symphony; in this case, on Jan. 10, it was Alfredo Casella's Paganiniana, figuring in a program that otherwise contained Beethoven's First Symphony and the three dances from Falla's The Three-Cornered Hat. Casella, like his compatriot Respighi and others of that school, shows considerable facility in his handling of the orchestra and in his ability to elicit striking and often ingenious tonal colorings. In adapting the music of Paganini to his own purposes, he has also made a wise choice of material. The work that results is fairly trite musically, but it is pleasing enough and, in the hands of Mr. Cantelli, exerts a charm of its own. The conductor really hit his stride, though, in the familiar Falla dances, which were given a violently charged reading. The refreshing simplicity of the Beethoven Symphony provided a nice equilibrium to the program.

—C. B.

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# WNYC'S 30th Anniversary

(Continued from page 7)

gram emphasis was placed on the arts, notably music. The listening audience increased apace.

In 1938, at the outset of Mayor LaGuardia's second administration, WNYC suddenly found itself freed of its dependence on the Department of Plants and Structures. The Mayor had decided to give the station a departmental and hence a budgetary status of its own, answerable only to his office. Thanks to the progress in program content under his aegis, the Federal Communications Commission saw fit to forget its historical tentativeness and authorize the newly-organized Municipal Broadcasting System to broadcast until 10 p.m. (previously, WNYC had been strictly a daytime proposition).

It was under Mayor LaGuardia, too, that the present Director of WNYC, Seymour N. Siegel, took an active command of the burgeoning organization under Morris S. Novik, who served as Director of Radio Communication from 1938 to 1945. Mr. Siegel has been a progressive executive from the first, which is to say that he has been adroit and even ambidextrous in promoting the long-lost principles that had brought about WNYC's inception, and also that he has been able, sometimes under strong pressure, to resist any intrusion of politics in his bailiwick. Mayor LaGuardia was not above having at his opponents from time to time, but only on two occasions did a showdown threaten, and both times any trouble was averted. In the one instance the Mayor simply reported that a private firm had offered to subsidize his speaking his piece over a local commercial station (the prospective sponsor happened to be Coty, the perfume concern of which the aforementioned Mr. Whalen is chairman of the board, if the reader cares to make any incidental inferences). In the other instance the Mayor offered the butt of

his criticism enough time to answer him in kind over WNYC.

A pertinent anecdote is hard to hold back at this juncture. Mr. Neuman tells it with relish. It seems that Mayor LaGuardia's favorite little joke was to put on his hat and coat and announce that he was going out for lunch; alone, please. Instead, he would slip down to the Music Director's office, pick himself out a symphony or opera album, and disappear into a listening booth for an hour or so. It is easy to understand how, with a chief executive of these propensities solidly behind them, the underpaid but idealistic staff of WNYC were able to do so much in the twelve years of his stewardship to bring their programs to a consistently high artistic level. And it is to the credit of William O'Dwyer and Vincent Impellitteri, who succeeded Mr. LaGuardia, that neither of them permitted an iota of the station's hard-won prestige to be sacrificed for political reasons.

The principal glory of Mr. Siegel's directorship has been the steadily expanding liaison with the National Association of Educational Broadcasters, a dedicated band of mostly low-power outlets whose high purpose is self-explanatory. Most of these stations are operated by colleges or universities. It is worthy of note that of the five other municipally owned stations in the country (WRR, Dallas; WJAX, Jacksonville; WCAM, Camden, N. J.; WSUN, St. Petersburg; and a brand new one under auspices of the Louisville, Ky., Free Public Library) only the last named is, like WNYC, completely noncommercial.

## Neuman's Yeoman Service

To review the history of WNYC's musical activities would take more space than that required by this entire article and many times over. The loving efforts of Mr. Neuman, over three decades, qualify him as an unsung hero of the art he had to forsake to do the kind of job he wanted to at the Municipal Building. In the early years, when the air time was so often given over to political highjinks, his function was primarily to provide live music in those intervals that were not accounted for. A sizable percentage of it he himself took care of, announcing and playing his own piano recitals or accompanying one or another visiting singer—and the latter category included most of the great artists of the 1920s and 1930s in addition to untold hundreds of amateurs. As the seasons went by, he found himself more and more inclined to enlist recordings to insure a balanced daily fare. It was at Mr. Neuman's instigation that record manufacturers began to send "review" copies of its new issues to the station's library, a philanthropy that has continued to this day. The listener with enough time on his hands, theoretically, could thus hear every single disk of the past twenty years or so.

In this connection, again, there is an anecdote available that rather ideally illustrates the spirit of WNYC. It was a Brooklyn lawyer, identity regrettably unknown, who lent his own recordings to the station in the pioneering days of the Masterwork hour—which is now an hour and a half in length, incidentally, by popular demand. The Masterwork Hour was Mr. Neuman's idea, and it was an epochal one for its time. There was only one thing wrong. There were no records in the WNYC library to put the project over, and there would not be if they would have to be bought for the simple reason that there was, and is, no provision in the budget for either recordings or live talent. What to do? The Brooklyn attorney, whoever he was, resolved the dilemma nicely. Every morning he would have

his secretary deliver a package of albums for use the following morning. This went on for months, and nobody was as happy about it as the donor himself. Mr. Neuman recalls that the benefactor had a radio in his downtown offices to which he listened faithfully at 9 a.m., along with so many others that music became, as soon as it had the chance, far and away the most successful element in WNYC programs.

It must not be construed that the station's delectations for the hypothetical mass listener have been confined to recordings. With each passing year the roster of outstanding guest artists has fattened, and it is a rare concert personality who has not, at one time or another, contributed his services gladly. Sometimes Mr. Neuman is able to mingle both live and recorded music. A case in point is the traditional American Music Festival, which opens annually in February on Lincoln's Birthday and continues through eleven straight days and evenings to Washington's Birthday. This year's festival, the fifteenth, is scheduled to offer a number of premieres in addition to a representative discography of established repertory pieces.

The foregoing has nothing on the assorted and absurd vendettas that more recently have threatened the existence of WNYC. Suffice it to say that the internecine cabals have always been stopped by the simple fact that the station does a continually remarkable job of making itself invaluable; playing patron to the musical life of New York is only one of its services. By common assent, however, the latter is its most distinguished achievement, and surely it represents a triumph over bureaucratic pettiness that must be accounted as unique.

## Detroit Symphony Makes Extensive Eastern Tour

DETROIT.—The Detroit Symphony took to the road on Jan. 8 for its first extensive tour of Eastern cities since its reorganization in 1951 under the Detroit Plan of industry-community-city support. The orchestra will be heard in 33 concerts in thirty cities. Paul Paray, who became permanent conductor two seasons ago, is scheduled to conduct thirty of the tour's evening concerts, and associate conductor Valter Poole will conduct three children's concerts. The orchestra will return to its home city on Feb. 9.

Highlights of the orchestra's tour are its engagements at Carnegie Hall, in Philadelphia's Forum Series, and on concert series in Hartford and Atlanta, as well as a week covering the major cities of Florida. The Detroit orchestra will be the first orchestra other than the Boston Symphony to appear in the Philadelphia series in fifteen years.

The complete tour schedule is as follows: Findlay, Ohio, Jan. 8; Lima, Ohio, Jan. 9 (children's concert); Dayton, Ohio, Jan. 9 (evening); Jamestown, N. Y., Jan. 11; Binghamton, N. Y., Jan. 12 and 13 (children's concert); Albany, N. Y., Jan. 13 (evening concert); Hartford, Conn., Jan. 14; New York City, Jan. 15; Harrisburg, Penna., Jan. 16; Philadelphia, Jan. 17; Winston-Salem, N. C., Jan. 18; Spartanburg, N. C., Jan. 19; Savannah, Ga., Jan. 20; Columbus, Ga., Jan. 21; Daytona Beach, Fla., Jan. 22; Tampa, Fla., Jan. 23; Sarasota, Fla., Jan. 24; St. Petersburg, Fla., Jan. 25; Lakeland, Fla., Jan. 26; W. Palm Beach, Fla., Jan. 27; Miami, Jan. 28; Ft. Lauderdale, Jan. 29; Orlando, Fla., Jan. 30; Atlanta, Ga., Feb. 1; Birmingham, Ala., Feb. 2; Raleigh, N. C., Feb. 4; Durham, N. C., Feb. 5; Asheville, N. C., Feb. 6; Augusta, Ga., Feb. 1 (children's concert); Greensboro, N. C., Feb. 8 (two performances).

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January 15, 1954



# New Music Reviews

By ROBERT SABIN

## Choral Compositions in Various Styles

A work that is suitable for popular programs or as a light encore piece is Marcel G. Frank's *Sing a Song of Sixpence*, a "rhythm" setting for four-part male chorus (TTBB), with piano. It is issued by Galaxy Music Corporation. Robert G. Olson's *An Echo Song*, for four-part women's chorus (SSAA) a cappella, also offers opportunities for telling vocal effects. It is more traditional and classical in style.

Galaxy also has published some choral arrangements of folk songs by John W. Work that are popular in tone. He has set the song, *I Got A House* in Baltimore, for four-part male chorus (TTBB) a cappella, with tenor solo; also for mixed chorus (SAATBB) a cappella. In his setting of a Haitian folk text, *Grigi, Grigi*, for mixed chorus (SATB) a cappella with soprano solo, Mr. Work provides both the Haitian patois verse and an English version.

In the sacred category, Galaxy has issued Powell Weaver's *Lo, Where He Walked*, for mixed chorus (SATB) a cappella; and Lowell Riley's *Father Above, Thou Who Art Love*, for mixed chorus (SATB) a cappella.

## Choral Music for Lent, Palm Sunday, and Easter

- BACH, J. S.: The chorales from the St. John Passion (SATB). (H. W. Gray)
- CLOKEY, JOSEPH W.: *Jesus Lives* (SSAATB or SATB with youth choir, organ). (H. W. Gray)
- DARST, W. GLEN: *Ride On! Ride On in Majesty* (SAB, organ). (H. W. Gray)
- FRIEDEL, HAROLD W.: *The Way to Jerusalem* (SATB with baritone solo, organ). (H. W. Gray)
- GETZ, PIERCE (arranger): *Christ the Lord Is Risen Again* (sacred folksong, thirteenth century) (SATB with descant, organ). (H. W. Gray)
- NAUMANN, G. A.: *Lamb of God* (arr. by Hugh Gordon) (SAB or SATB, organ). (Schmidt)
- SISLER, HAMPSON A.: *See the Conqueror Mounts in Triumph* (SSATB, organ). (H. W. Gray)
- WALKER, ALAN (arranger): *Carol of Joy* (French tune) (SATB, organ). (H. W. Gray)
- WARNER, RICHARD: *Alleluia! Christ Is Risen* (SSAATB or SATB with youth choir, with solo for high voice, organ). (H. W. Gray)
- WILLIAMS, DAVID H.: *O Come and Mourn with Me* (SSAATTBB); *To Zion Jesus Came* (SSATB or SATB with youth choir, organ). (H. W. Gray)

## Lenten Cantata By Matthews

H. Alexander Matthews has written a new Lenten cantata for mixed

voices, with soprano, contralto, tenor, and baritone solos, called *Gethsemane to Golgotha*. Published by H. W. Gray, the work takes about fifty minutes in performance. The text is drawn from a variety of sources, including the works of William B. Tappan, Phineas Fletcher, Johann Heerman, and Peter Abelard.

## Sacred Choral Music

- BALBO, GIUSEPPE CESARE: *Amen* (Prelude and Fugue) (SSAATB). (Omega)
- BRYAN, CHARLES F.: *Amazing Grace* (White Spiritual) (SATB). (J. Fischer)
- CAMPBELL-WATSON, FRANK: *Jubilate Deo* (SATB, organ). (Witmark)
- CRÜGER, JOHANN: *Jesus Christ, My Sure Defense* (SATB). (Presser)
- DARST, W. GLEN: *Supplication* (two-part youth choir). (H. W. Gray)
- EDMUNDSON, GARTH: *Come, Christians, Join and Sing* (SATB). (H. W. Gray)
- ERYTHRAUS, GOTTHARD: *In the Midst of Earthly Life* (SATB). (Presser)
- GORE, RICHARD T.: *Lord God of Hosts* (TTBB with solo for high voice, organ). (H. W. Gray)
- HAYS, ROBERT WILSON: *A Child's Prayer* (Unison or SA, organ). (H. W. Gray)
- HUSTON, JOHN: *O Sing unto the Lord* (SATB, organ). (H. W. Gray)
- JOHNS, LOUIS EDGAR: *Glorious Is Thy Name* (SATB, organ). (Schmidt)
- KORN, PETER JONA: *Act of Contrition* (SSAATTBB with soprano solo); *Holy God We Praise Thy Name* (SATB). (Carl Fischer)
- MADSEN, FLORENCE JEFFERSON: *Oh, May I Know the Lord as Friend* (SSA, organ). (Remick)
- MUELLER, CARL F.: *O Sing unto the Lord* (SA, organ). (Carl Fischer)
- PRAETORIUS, JACOB: *In Peace and Joy I Now Depart; Wake, Awake, for Night Is Flying* (SATB). (Presser)
- PRAETORIUS, MICHAEL: *In Peace and Joy I Now Depart; The Will of God Is Always Best* (SATB). (Presser)
- SCARLATTI, ALESSANDRO: *Hark! The Voice of Jesus* (SATB with soprano solo or youth choir, organ) (arr. by Robert Crandell). (H. W. Gray)
- SCHUETKY, FRANZ JOSEPH: *O Come, Holy Spirit* (SSATB). (Carl Fischer)
- SCHÜTZ, HEINRICH: *From God Shall Naught Divide Me; Glory Be to the Father* (SATB). (Presser)
- TALMADGE, CHARLES L.: *Benedictus Es, Domine* (SATB, organ). (H. W. Gray)
- THIMAN, ERIC H.: *How Lovely Are Thy Dwellings Fair* (SATB, organ); *The Good Shepherd* (SATB with solo for high voice, organ).

## ORGAN SUITES AND COLLECTIONS FROM MANY LANDS

- "BAROQUES" . . . Suite in Five Movements . . . Seth Bingham \$2.00
- FOUR MODERN PRELUDES on OLD CHORALS . . . Garth Edmundson 1.25
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## First Performances in New York Concerts

### Dance Scores

- Antheil, George: *The Capital of the World* (Ballet Theatre, Dec. 27)
- Boulez, Pierre: *Fragments* (Merce Cunningham, Dec. 30)
- Feldman, Morton: *Variation* (Merce Cunningham, Jan. 1)
- Schaeffer, Pierre: *Collage* (Merce Cunningham, Dec. 30)
- Wolff, Christian: *Suite by Chance* (Merce Cunningham, Dec. 29)

### Orchestral Works

- Frescobaldi, Girolamo-Autori, Franco: *Bergamasca* (New York Philharmonic-Symphony, Jan. 9)
- Kassern, Tadeusz: *Adagio*, from *Concerto for String Orchestra* (New York Philharmonic-Symphony, Jan. 2)
- (London: Novello; New York: H. W. Gray)
- TURNER, RUTH: *Peace I Leave with You* (SATB with solo for high voice, organ). (H. W. Gray)
- VAN HULSE, CAMIL: *In Thee, O Lord, Do I Put My Trust* (SATB with solo for high voice, organ). (H. W. Gray)
- WEBBE, WILLIAM Y.: *Missa in Honorem Sanctissimi Nominis* (SATB, organ). (H. W. Gray)
- WILLAN, HEALEY: *Missa Brevis No. 1* (Missa Sancti Johannis Baptistae) (SSAATTBB). (H. W. Gray)

## Sacred and Secular Songs by Americans

Ann MacDonald Diers's setting of Robert Frost's poem *Stopping by Woods on a Snowy Evening*, for medium voice, does not achieve the artistic distinction of the verse but is appropriately direct in style. At the phrase, "The woods are lovely, dark and deep. But I have promises to keep, and miles to go before I sleep," the composer makes the mistake of inserting an almost melodramatic climax, instead of imitating the subtler methods of the poet; but the song ends quietly.

John W. Work's song for low voice, *My Heart's In The Swamp-land*, pulls out all the sentimental stops in familiar fashion. A translation by E. Powys Mathers of a poem by the Chinese poet Chang Chiu Ling (675-740) inspired Powell Weaver's song for low voice, *The Willow Leaf*. Musically banal, it has the virtues of transparency and simplicity of line.

Edward Harris' sacred song for medium or low voice, *I Have Redeemed Thee*, is vigorous though commonplace. All of these songs are published by Galaxy Music Corporation.

## Two Choral Collections

Two collections of songs in choral arrangements, aimed at differing groups, are Irvin Cooper's *Tunetime for Teentime*, published by Carl Fischer, and Tom Scott's *Sing All Men*, published by Theodore Presser. Cooper has arranged or composed some 29 pieces, most of them familiar, for junior high school chorus. The music can be sung in unison, two parts, or four parts, by unchanged, changing, and changed voices.

Scott's booklet is devoted to twenty folk songs arranged for male chorus. A few of the selections are well known, but many are off the beaten track and represent many geographical regions and periods in United States history.

## Secular Choral Music

- BRITTEN, BENJAMIN: *May* (unison, piano). (Birchard)
- DI LASSO, ORLANDO: *Aubade* (arr. by Alinda B. Couper) (SSAA). (J. Fischer)
- DONATO, ANTHONY: *Wheels of Autumn* (SATB). (Birchard)

### Concertos

- Passani, Emile: *Concerto for Flute with Orchestral Accompaniment* (Little Orchestra Society, Jan. 4)

### Two-Piano Works

- Dello Joio, Norman: *Suite*, from the ballet *On Stage* (Luboshutz and Nemenoff, Jan. 8)

### Chamber Works

- Hemmer, Eugene: *Sonata* (in two movements), for viola and piano (Harry Zatzian, Jan. 3)
- Martini, Bohuslav: *Piano Quartet* (Concert Society of New York, Jan. 10)
- Tortelier, Paul: *Trois p'tit tours*, for cello (Paul Tortelier, Jan. 8)

### Choral Works

- Lockwood, Normand: *A Visit from St. Nicholas*; *Old Joseph* (Carolers, Dec. 21)

- GRONDAHL, AGATHE BACKER: *When the Linden's in Flower* (arr. by Felix Molzer) (SSA, piano). (Ditson)
- HAYDN, FRANZ JOSEPH: *Gone Is All My Youthful Pride* (SATB, piano ad lib); *The Gentle Art* (SATB, piano); *The Warning* (SATB, piano ad lib); *True Lovers Dwell in Sweet Content* (SATB); *Water and Wine* (SATB, piano ad lib) (all arrangements by Maurice Jacobson). (London: J. Curwen; New York: G. Schirmer)
- KJERULF, HALFDAN: *My Heart and Lute*; *O Magic Power* (arr. by Felix Molzer) (SSA, piano). (Ditson)

## Solo and Two-Piano Works By Contemporary Composers

David Diamond's *Concerto for Two Solo Pianos*, published by Southern Music Publishing, Inc., is a brilliantly scored three-movement work of strongly neo-classic flavor. Its formal outlines are vivid and concise; its rhythmic animation is sharp, if a shade frenetic; and its lyric impulse is strong and shapely. Altogether, this is one of the composer's more sturdy, likable works.

Vincent Persichetti's *Sixth Piano Sonata*, published by Elkan-Vogel, is surely one of his more satisfying works for the piano. Although Persichetti is one of our more serious middle-of-the-road composers, his work has been consistently marred by a resolutely graceless harmonic idiom, which, happily, is not present to any degree in the *Sixth Sonata*. This music is clearer, cleaner, and infinitely sweeter; one hopes for more of the same from this composer.

Wallingford Riegger's *Evocation*, for piano four hands, stems from a period when the composer did most of his writing for modern dance (ca. 1935), and this is the first of three pieces composed, respectively, for Martha Graham, Hanya Holm, and Doris Humphrey. The works are granite-like, ponderous, and, within an idiom that is in no way astonishing, rather circumspect. The music is published by Southern.

The same company has issued three collections of short solo piano pieces. Carlos Surinach's *Trois Chansons et Danses Espagnoles* are by far the best of these. They are pretty, unpretentious, and attractively set for the piano, and, for all of their modesty, they are remarkably imaginative and varied in textural contrast and invention.

Claudio Santoro's *Dansas Brasileiras* are less satisfying. They are pleasantly folklike, but, brief as they are, they are monotonous and more than a little crude in harmonization.

Joseph Wagner's *Four Landscapes* are cast in the form and style of small pieces by Grieg and MacDowell. As such, they might prove enjoyable to children, who, with some pianistic therewithal, will be able to play them.

—W. F.

# Composers Corner

**Jacob Avshalomov**, whose Tom O'Bedlam was performed for the first time by the Collegiate Chorale on Dec. 15, led the Columbia University Chorus and Chamber Orchestra last month in what was probably the first American performance of Handel's oratorio The Triumph of Time and Truth. . . . On Nov. 29 Paul Callaway and the Washington Cathedral Choir presented **Ned Rorem's** new work entitled The Corinthians. Later this month Doda Conrad will sing Rorem's song cycle on poems of Yeats in a League of Composers Concert, and in May Julius Katchen and the Orchestre National, of Paris, will join for the premiere of his Second Piano Concerto. The young American composer is currently at work on a sonata for two voices and two pianos for Gold and Fisdale. . . . **Alberto Ginastera** was represented in the Minneapolis Symphony's Jan. 2 program by his Variaciones Concertantes for Chamber Orchestra. Antal Dorati conducted.

The Spanish composer - pianist **Joaquin Rodrigo** conducted several of his own works in a concert on Ankara on Nov. 22. . . . **Elinor Remick Warren**, of Los Angeles, with more than 150 published works to her credit, has been voted Woman of the Year by the Los Angeles Times. . . . **Sidney Palmer**, young Texas composer and permanent conductor of the Arkansas Symphony, addressed the 1954 symposium of the Arkansas Society of Authors and Composers on Jan. 8. . . . The Philippine composer **Bernade Roxas Solis** submitted an Ave Maria, for soprano, chorus, and orchestra, for the celebration of the Philippine National Day held at the Manhattan Center on Dec. 30.

**Marc Blitzstein's** English adaption of The Threepenny Opera by Kurt Weill, will be staged at the Theatre de Lys in New York on March 2. Lotte Lenya, Mr. Weill's widow, will sing one of the leading roles. Blitzstein's new musical, Reuben, Reuben, will be produced on Broadway by Cheryl Crawford as soon as a suitable leading man can be found.

Leopold Stokowski and his symphony orchestra will present a program of contemporary Norwegian music at Carnegie Hall on April 1. Among the works new to American audiences will be **Klauss Egge's** Second Concerto for Piano and String Orchestra, with Robert Riefing as soloist, and **Fartein Valen's** Cemetery by the Sea, which Mr. Stokowski conducted last summer at the Bergen Festival. Other Norwegian composers to be represented are **Harald Saeve-rud**, **Ludvig Irgens Jensen**, and **David Monrad Johansen**.

Among the new works heard recently, or to be performed in the near future, are the following: the Wedding Suite from **Sergei Prokofiev's** ballet The Stone Flower, which received its American premiere by the Philadelphia Orchestra, under Andre Kostelanetz, on Jan. 11; **Igor Stravinsky's** Three Songs from Shakes-

peare, for soprano, flute, clarinet, and harp, which has been dedicated to Los Angeles' Evenings on the Roof and will be played for the first time in the organization's March 8 program; **Walter Piston's** Fantasy for English Horn, Harp and Strings, which was introduced by the Boston Symphony, under Charles Munch, on New Year's Day; **Julius Chajes' Concerto for Piano and Orchestra**, performed by the Detroit Symphony, Paul Paray conducting, with the composer as soloist on Dec. 17 (Chajes also conducted his Sabbath Service for the opening of the Jewish Music Festival at Temple Emanu-El in New York on Jan. 16); **Sandor Veress' Sinfonia Minneapolitana**, a work commissioned by the Minneapolis Symphony and performed for the first time on Jan. 2; **Leo Sowerby's** Suite for Organ, with brass quartet and kettle drums, which was introduced by E. Power Biggs on his Jan. 3 CBS radio broadcast; **Ernest von Dohnanyi's** American Rhapsody, composed in honor of Ohio University's sesquicentennial and scheduled for a premiere by the university symphony on Feb. 21.

## Contests

**EMA DESTINOVA AND KAREL BURIAN PRIZE** (in honor of Emmy Destinn and Carl Burian). Auspices: International Musical Festival Prague Spring 1954. Beginning May 3. Open to singers of all nationalities between the ages of twenty and 32. Awards: three prizes in Czech crowns. Deadline: Feb. 15. Address: Secretariat, Prague Festival, Dum umelcu, Prague 1.

**INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS**. Auspices: Conservatory of Music, Geneva. Sept. 20 to Oct. 3. Open to singers, pianists, violinists, flutists, and wind ensembles. Awards: two prizes in each category, from 250 to 1,000 Swiss francs. Deadline: July 15. Address: Conservatory of Music, Geneva.

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP**. Auspices: University of Illinois. Open to graduate music students not over 24 years of age. For one year of study in America or abroad. Award: \$1,000. Deadline: May 15. Address: Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Champaign-Urbana, Ill.

**QUEEN ELIZABETH OF BELGIUM COMPETITION**. Auspices: the Belgian Government. May, 1955—open to violinists of any nationality between the ages of seventeen and thirty. May, 1956—open to pianists (same conditions). Awards totaling \$12,000 in Belgian francs in each competition. Address: Direction Generale, Concours Musical International Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels.

**SEMBRICH-KOCHANSKA VOICE CONTESTE**. Auspices: American Council of Polish Cultural Clubs. Open

to singers between eighteen and 25 years of age. Award: to be announced. Deadline: March 30. Address: Alice Rozan, 150 N. Parade Ave., Buffalo 11, N. Y.

**SIGMA ALPHA IOTA AMERICAN MUSIC AWARDS (1956)**. For a three-part choral composition for women's voices and for a vocal solo. Open to American-born composers between 22 and 35 years of age. Awards: \$300 in each category, and performance at the fraternity's 1956 national convention. A similar competition open to SAI members up to thirty years of age. Awards: \$100 in each category. Address: Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

**YM & YWHA YOUNG ARTISTS' CONTEST**. May, 1954. Open to young pianists, violinists, cellists, and singers who have not as yet made a major debut in New York City. Awards: \$100, and debut recital at the Y's Kaufmann Auditorium. Address: A. W. Binder, music director, YM & YWHA, Lexington Ave. at 92nd St., New York 28.

**Duncan MacLeod**, 28-year-old baritone from Los Angeles, has been named winner of the Blanche Thebom Scholarship Foundation's \$750 Christmas Award, given annually by the Metropolitan soprano for study in New York City. Fifth winner of the foundation's award, Mr. MacLeod has studied at the Los Angeles Opera Laboratory, the Los Angeles Conservatory of Music, and the University of Southern California.

## Joint Winners Named In Gershwin Contest

James Dalglish, of New York City, and Kenneth Gaburo, of Lake Charles, La., have been named joint winners of the ninth annual George Gershwin Memorial Contest for the best original, unpublished orchestra composition by a young American composer. They will share equally a \$1,000 award. The prize-winning works, Dalglish's Statement for Orchestra and Gaburo's On A Quiet Theme, will receive their premieres at one of the regular concerts of the New York Philharmonic-Symphony, under the direction of Dimitri Mitropoulos.

The Gershwin Memorial Contest is sponsored each year by Victory Lodge of B'nai B'rith, in co-operation with the B'nai B'rith Hillel Foundation. Sixty-one composers from all parts of the country competed in this year's contest.

## Early Prokofiev Opera Found in Paris

PARIS.—The manuscript of Magdalena, an opera written by Prokofiev when he was 21, has just been found in the files of Les Grandes Editions Musicales, once directed by Serge Koussevitzky and now the property of Boosey & Hawkes.

The sketch of the work, which is in one act, four scenes, is complete, but only the first scene is orchestrated. The action, set in Italy, is said to be very melodramatic, the music chromatic, extremely discordant, and not at all Russian. It would seem to be a youthfully experimental *Sturm und Drang* opus, with a very difficult vocal line. If it should prove impracticable as a stage work, it should still be extremely interesting from the historical point of view.

—CHRISTINA THORESBY


## Philadelphia Orchestra Seeks Student Soloists

PHILADELPHIA.—Soloists for the Philadelphia Orchestra Student Concerts next year will be selected through auditions to be held during the latter part of March. These auditions, which are not to be confused with those announced by the Philadelphia Fund So-

ciety (MUSICAL AMERICA, Jan. 1, 1954,) are open to both instrumentalists and vocalists between the ages of thirteen and 24 living within a fifty-mile radius of Philadelphia. Application blanks for the competition may be obtained from the Philadelphia Orchestra Student Concerts, 1910 Girard Trust Bldg., Philadelphia 2. Entries will be accepted until March 14.

## Florida Orchestra Announces First Concerts

SARASOTA, FLA.—Alexander Bloch led the Florida West Coast Symphony in its first pair of concerts at Bradenton and Sarasota on Dec. 18 and 19, with Anne Mundy, pianist, as guest artist. The orchestra has also announced a sold-out membership for the 1953-54 season.



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# Metropolitan Opera Opens Philadelphia Season with Pelleas et Melisande

## Philadelphia

THE first guest conductor of the Philadelphia Orchestra for the season was Igor Stravinsky, who appeared in the Dec. 26 program. He won an ovation for his presentations of his own *Petroushka* and *Scènes de Ballet*.

As happened the following night in New York, Mr. Stravinsky relinquished the baton for the first half of the program to William Smith, the orchestra's young assistant conductor, who was making his first appearance here in this role. (He had conducted the orchestra at the Worcester Festival last October). He led the Philadelphians in Tchaikovsky's Second Symphony and the Overture to Glinka's *Russian and Ludmilla*.

William Steinberg, the second guest conductor, was on the podium at the Academy of Music for the Jan. 1 program, which included Mozart's *Haffner Symphony*, Elgar's *Enigma Variations*, and Mahler's fifty-minute-long First Symphony. As always, Mr. Steinberg created a splendid impression, conducting with suavity and complete control.

The final days of November were ushered in by the Philadelphia Orchestra on the 20th with an all-Tchaikovsky program, conducted by Eugene Ormandy. There was little novelty in such staples as the Fourth Symphony, *Romeo and Juliet*, and the *Nutcracker Suite*, but the orchestra sounded lustroously at home.

Efrem Zimbalist was the soloist on Nov. 27, playing the Brahms Violin Concerto rather tenuously but in distinguished style and with impeccable taste. Mr. Ormandy also programmed the C minor Symphony and the *Toccata and Fugue in D Minor* in this Brahms-Bach program.

On Dec. 4, Mr. Ormandy gave the city his interpretation of the Beethoven Ninth Symphony, with Rita Kolacz, Eunice Alberts, Harold Haugh, and Kenneth Smith as soloists. This was a noble performance, ushered in by a playing of Beethoven's First Symphony. On Dec. 11, a Viennese-Christmas program was offered by Mr. Ormandy and the orchestra, assisted by the Trapp Family Singers. Along with carols and folk songs by the Trapps, the audience heard the Schubert Unfinished Symphony and a medley of Johann Strauss waltzes and polkas.

## Istomin Is Soloist

On Dec. 18, Eugene Istomin played the Piano Concerto No. 4 in an all-Beethoven program, with a breadth, style, and musicianship that were entirely first class. This was the most satisfactory performance heard in many seasons. The Seventh Symphony and Mr. Ormandy's arrangement of the Grand Fugue in B flat major, originally intended as the finale of a string quartet, completed the program.

November operas in Philadelphia included a performance of *La Traviata*, on the 23d, by the Philadelphia-La Scala Company, with Eleanor Steber in the title role. Norman Kelley was the Alfredo and Robert Weede the excellent Germont. Carlo Moresco conducted with enthusiasm.

On Dec. 11, the Philadelphia Civic Company presented its version of *La Traviata*, with Eva Likova, Walter Fredericks, and Cesare Bardelli in principal roles. Giuseppe Bambaschek conducted, but there was a lack of vocal lustre and strong personalized flavor in the cast of singers.

The Metropolitan opened its season at the Academy of Music on Dec.

1 with its new performance of *Pelleas et Melisande*. The cast—Nadine Conner, Theodor Uppman, Marital Singher, Jerome Hines, and Martha Lip-ton gave a good account of itself. Pierre Monteux conducted with wonderful awareness of the score's possibilities, but the staging left much to be desired.

On Dec. 15 the Metropolitan brought its *Faust* revival to the Academy, with Nicola Rossi-Lemeni outstanding as Mephistopheles. Victoria de los Angeles and Eugene Conley did not suggest the romantic aspects of the opera, but they sang well. So did Robert Merrill as Valentin and Margaret Roggero as Siebel. Mr. Monteux conducted with authority and perception.

On Dec. 6, Co-Opera Company staged a double bill of Arthur Benjamin's *Prima Donna* and Menotti's *Amahl and the Night Visitors*. The former proved very amusing and was well sung by Peter Binder, Corrine Krachmalnick, Joan Lessy, Dorothy Talbot, Joseph Doyle, and Frank Henzel, while Amahl profited from the altogether touching work of little Jay Cope, Jr., in the title role and of Ruth Van Eskay as his mother. Romeo Cascarino was at the piano.

Recitals in Philadelphia during this period included the exceptional one on Dec. 3 by George London, bass-baritone, at the Academy of Music. Mr. London's solid voice and distin-

guished artistry were justly admired in a program that included arias from *Così Fan Tutte* and *Otello*; songs by Hahn, Fauré, and Debussy; a group of Brahms lieder; and some Negro Spirituals. Leo Taubman was at the piano.

The Virtuosi di Roma scored their customary triumph when they appeared in an all-Vivaldi concert at the Academy of Music on Nov. 19. The huge audience was quick to realize that here was playing which was entirely out of the ordinary. Renato Fasano led with amazing sensitivity a program that included the Concert of the Seasons.

December opera was concluded on the 26th with a performance of *Hansel and Gretel* by the Philadelphia Civic Grand Opera Company, at the Academy of Music. The matinee audience was made up, for the most part, of enthusiastic children, who applauded conductor Vernon Hammond and the fine singers—Sonia Leon, Ruth Williams, Doris Doree, Eleanor Tobin, and Tom Perkins.

—MAX DE SCHAUENSEE

## Boston Esplanade Season Extended into August

BOSTON.—The Boston Symphony will expand its season of Esplanade Concerts next summer by more than a week. The annual series of free outdoor concerts, which will begin on July 5, will not end in July as heretofore, but will continue through Aug. 10. Arthur Fiedler will conduct the orchestra during the first half each week, while the musicians will commute to Lenox, Mass., during the second half to play at the Berkshire Festival, which will be held concurrently with the Esplanade series.

## Obituaries

1928 he abandoned business for a musical career and for eight years appeared as baritone soloist for the Columbia Broadcasting System. During the same period he sang in New York with the Little Theatre Opera Company and the Opera Comique, and made a number of short musical films and commercial recordings. He was graduated from the Juilliard Graduate School in 1932.

In 1936 Mr. Evans joined the faculty of the Institute of Musical Art and two years later assumed the Juilliard post that he held until the time of his death. He was also a member of the staff of the Chautauqua School in upstate New York; he succeeded the Ernest Hutcheson as the school's director in 1941. Surviving are his wife, the former Ruth Houghton; a daughter, of Aurora, Ill.; and two grandsons, and three brothers and two sisters, all in England.

## DMITRY DOBKIN

Dmitry Dobkin, 67, opera and concert tenor and voice coach, died at his New York home on Dec. 25. He had lived in the United States since 1920, when he arrived from his native Russia after several years of concertizing and singing in opera in Italy and the Scandinavian countries, as well as his home city of St. Petersburg. He made his debut here with the New York Philharmonic in 1921, subsequently making opera appearances with the Metropolitan and other Eastern companies. He sang the role of Radames in one of the earliest radio broadcasts of an opera, a performance of *Aida* at Kingsbridge Armory, in 1922. He began recording for RCA Victor in 1929.

## GEORGE WOODHOUSE

LONDON.—George Woodhouse, 76, a leading British piano teacher and

## Tenth Annual Jewish Music Festival

The tenth annual Jewish Music Festival will open on Jan. 16 with a special Sabbath of Song broadcast heard nationally on the regular CBS Church of the Air. The month-long event is sponsored by the National Jewish Welfare Board through its National Jewish Music Council, of which Rabbi Emanuel Green is chairman.

Several other network shows, including the Voice of Firestone (NBC-TV, Jan. 18) and Toast of the Town (CBS-TV, Jan. 31) have scheduled salutes. Jewish community centers, synagogues and schools throughout the country will be taking part in local and regional programs, many of which will be broadcast. The USO-JWB field staff and Jewish chaplains will conduct Festival observances all over the world. Symphony orchestras will include Jewish works on their programs, and in some cases an entire concert will be devoted to Jewish music.

## Metropolitan Announces One Engagement, One Return

Pierre Monteux, who conducted his final performance of the season with the Metropolitan Opera on Jan. 12 has agreed to return to the company next season. The company has also announced the engagement of Mariquita Moll, American soprano, who will make her debut as Waltraute in *Die Walküre* when the opera is revived on Feb. 4. Miss Moll, a native of St. Louis, has sung with the Central City Opera, the New England Opera, and the New York City Opera, as well as with numerous orchestras.

author of numerous books of pedagogy, died at a nursing home in Fareham on Jan. 4. Born in Staffordshire, Mr. Woodhouse was trained in Dresden and Vienna before opening the George Woodhouse Pianoforte School in London in 1919. He operated schools in Switzerland during the summer and devoted much of his time lecturing and demonstrating his method, which has been described as an extension of that of the late Theodor Leschetizky. His books include *The Artist at the Piano*, *Creative Technique*, and *A Realistic Approach to Piano Playing*. He was also the inventor of a rubber practice keyboard.

## HARRIET VAN EMDEN

Harriet van Emden, 57, concert soprano and voice teacher, died at St. Luke's Hospital in New York on Dec. 24. For many years a member of the voice faculty at the Curtis Institute, Miss van Emden gave lieder recitals in New York and appeared as soloist with orchestras both here and abroad, chiefly during the Twenties. She was also a former head of the voice department at the Cornish School in Seattle.

## MICHAEL ZACHAREWITSCH

LONDON.—Michael Zacharewitsch, 76, Russian-born violinist who made his debut under Tchaikovsky, died here on Dec. 20. He made his first appearance in the United States in 1925 at Aeolian Hall.

## JOSEF TURCZYNSKI

LAUSANNE.—Josef Turczynski, Polish pianist and a close friend of Paderewski, with whom he edited and published the complete works of Chopin, died here on Dec. 27. He was once director of the Warsaw Conservatory.

## CHAMBORD GIGUERE

WOONSOCKET, R. I.—Chambord Giguere, concert violinist and director of several opera productions in New England, died here on Jan. 8.

## Frances Yeend Ends Foreign Tour

Frances Yeend has arrived to fulfill engagements with seven American orchestras and to rejoin the New York City Opera roster, after an eight-month tour abroad that took her from England to South Africa. She will sing four times this month with the Philadelphia Orchestra, and in ensuing weeks with the orchestras of Cleveland, Detroit, Pittsburgh, Houston, Miami and Atlanta, before returning to the City Center in March.

Miss Yeend left the United States last April with her accompanist, James Benner. In Vienna she was greeted with the news that she was to sing a Macaëla at the Staatsoper five days later, not in French or in English, as she had done many times, but in German. Extra rehearsals were scheduled, and the performance received excellent notices. Miss Yeend also sang Violetta in La Traviata, this time in Italian, but found that the Staatsoper makes cuts in the score that were unfamiliar to her. She also had to leap through a window in Act II because she was unable to find the door on the set. Despite these and similar tribulations, however, the ninety-day engagement in Vienna was accounted a success.

From there Miss Yeend proceeded to Graz, where she sang Traviata again; thence to Cologne, for a recital broadcast; and then to London for special tour rehearsals at Covent Garden. After two weeks in London the artist departed with the Royal Opera company to Bulawayo, South Africa, to take part in the performances arranged in connection with the Southern Rhodesia Centennial. Miss Yeend was the only American in the road production of La Bohème, which



Bruno of Hollywood  
Frances Yeend

she sang nine times.

In September she returned to England to join another American, Nell Rankin, in a new English production of Carmen staged by Anthony Asquith. Miss Yeend sang in Carmen four times and four more times in La Bohème. She also took part in a performance of the cantata, Davidde Penitente, given by the Mozart Players in London, and sang a Brahms lieder recital over the British Broadcasting Corporation network.

Before embarking for the United States Miss Yeend went to Groningen for a performance of the Brahms Requiem, and to Munich, where she completed her European tour, on Dec. 15, with a recital broadcast and performances of La Traviata.

## West Coast Companies Set Spring Seasons

SAN FRANCISCO.—San Francisco's Cosmopolitan Opera Company, directed by Dario Shindell, will open its spring opera season on March 2 with a performance of La Traviata. The company has engaged a number of singers of the New York Opera for the leading roles in this and subsequent productions. They are Eva Likova, Walter Fredericks, and Davis Cunningham. Other prominent roles will be sung by Selma Kaye, Mina Cravi, Bonnie Murray, Lydia Ibarondo, Yvonne Chauveau, Carmen Andreatta, George Tallone, George Chapliski, Dean Smith, Grant Garnell, Colin Harvey, Charles Goodwin, and Winther Andersen. Following La Traviata will be performances of Tosca, on March 5; Carmen, March 9; Cavalleria Rusticana, March 12; La Bohème, March 16; and Madama Butterfly, March 19. They will be conducted by Anton Coppola and staged by Glynn Ross.

The Pacific Opera Company, under Arturo Casiglia, has announced its seventh annual spring opera festival for Feb. 17 through 28. The repertory will consist of Carmen, La Bohème, Tosca, Lucia di Lammermoor, L'Oracolo and Pagliacci (double bill), and La Traviata.

Hansel and Gretel, presented as a

holiday treat by the Pacific Opera Company, fared only moderately well. Patricia Beems was a creditable Gretel, and Eloise Farrell was a fine Witch. Evelyn Tanner (Hansel), Francis Barnes, Emogene Cornwall, Eileen Baldwin, and Geri Williams had their moments, but lack of stage rehearsal and adequate direction left the whole too amateurish a show. Mr. Casiglia conducted.

The San Francisco Ballet's Nutcracker, in its regular Christmastide production, was exceedingly well done, playing to two capacity matinee audiences. Nancy Johnson and Sally Arnold were the capable dancers in leading roles.

Excellent chamber music was also presented at the Labaudt Gallery by a trio whose members are Ernest Michaelian, Tadeusz Kozielewski, and Douglas Thompson. Trios by Loillet, Casella, Piston, and Liatoshinsky; the Dohanyi Sonata for Violin and Piano, Op. 21, and D'Hervelois's second Suite for Cello and Piano provided a delightful and refreshing musical event.

The Helsinki University Chorus, under Marti Turunen's direction, also scored a success in their Opera House concert last month.

The long list of piano recitals included those of Julian Karolyi at the Hotel St. Francis and Janet Graham at the Marine's Memorial Theatre.

—MARJORY M. FISHER

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## New Works Listed For La Scala Season

MILAN.—Three new operas will be seen at La Scala during the current season. They are Mario Peragallo's La Gita in Campagna, Franco Mannino's Mario e il Mago, and Virgilio Mortari's La Figlia del Diavolo, in which Risè Steven has been invited to sing the leading role, as previously reported. Rolf Liebermann's Leonora 40/45 will be presented for the first time in Italy, as well as a ballet version of Copland's Appalachian Spring. Stravinsky's Les Noces will be produced for the first time on the stage here.

Works scheduled for Milan premieres include Gluck's Alciste, Bartok's Bluebeard's Castle, Franco Alfano's Cyrano de Bergerac, Menotti's Amelia Goes to the Ball, and the Balanchine-Bizet ballet Crystal Palace.

In the company's standard repertory there will be new productions of Alfredo Catalani's La Wally, Monteverdi's Il Ballo delle Ingrate, Cherubini's Medea, Busoni's Arlecchino, Honegger's Jean d'Arc au Bûcher, Wolf-Ferrari's I Quattro Rusteghi, and Strauss's Elektra, as well as of Le Nozze di Figaro, La Cenerentola, Lucia di Lammermoor, Rigoletto, Il Trovatore, Tristan und Isolde, and Eugene Onegin.

Productions retained from previous seasons are those of Gounod's Faust and two Verdi operas, Don Carlo and Otello. Special performances of Tosca and Il Trovatore will be given during the season to non-subscription audiences.

La Scala's corps de ballet will present revivals of the Massine-Rimsky-Korsakoff Capriccio Espagnol, the Fokine-Ravel Daphnis et Chloe, the Martinez-Sierra-Falla The Three Cornered Hat, and Bianchi's Il Fiume Immemorato.

In addition to Miss Stevens, who will appear on the La Scala stage this

spring, another American singer has just completed his engagement with the company. He is Leonard Warren, who as Rigoletto was the first non-Italian ever to sing the role in the Milan opera house.

Conductors during the season include four familiar to American audiences — Leonard Bernstein, Dimitri Mitropoulos, Artur Rodzinski, and Victor de Sabata. Carlo Maria Giulini, Nino Sanzogno, Herbert von Karajan, and Antonio Votto complete the list.

The stage director Herbert Graf and the choreographers Jerome Robbins and George Balanchine, whose work is well-known in the United States, will also be on hand.

## Japanese Dancers To Launch World Tour

The Azuma Kabuki Dancers and Musicians from Japan will make their American debut in a limited season at the Century Theatre in New York, beginning Feb. 16. Presented by S. Hurok, it is the first major Japanese dance company to visit the United States. The engagement inaugurates a world tour arranged with the cooperation of Prince Takamatsu, brother of the Emperor; the Japanese Ministry of Foreign Affairs; and various Japanese cultural organizations. The company includes 25 dancers and musicians, and the production will involve four sets said to weigh more than 24 tons.

## Stringart Quartet Plays Series in Philadelphia

PHILADELPHIA.—The Stringart Quartet appeared under the auspices of the Philadelphia Coffee Concerts Committee in the first of four informal Sunday evening concerts at the Garden Terrace of the Benjamin Franklin Hotel on Nov. 22. The remaining concerts will be given on Jan. 10, Feb. 28, and April 4.





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## Ballet Theatre

(Continued from page 3)

Paco is caught up on the knives and fatally gored.

While far from a masterpiece in its own genre, the Hemingway story does achieve a kind of poignancy and sense of tragedy that lend it dramatic validity. The ballet, missing all of this atmosphere and altering all of the story up to the goring (the synopsis of the story just given is the ballet, not the Hemingway, version), achieves no dramatic effect and even leaves the spectator in some confusion as to just what is supposed to be going on. Most unfortunate of all, however, is the absence of any brilliant choreography or even plain exhibition dancing to make up for the lack of drama. The characters walk about eccentrically as much as they dance, and they break the pantomime irritatingly from time to time with laughter, shouting, clapping and other disconcerting sound effects. The one bright spot was the brilliant performance of Roy Fittell in the role of Paco. With tremendous energy, skill and precision, he executed such dance patterns as were given to him on a plane of artistry that promises much for the future of this young newcomer to the troupe. The score by George Antheil was workmanlike and suggestive of many more danceable ideas than were utilized by Mr. Loring.

### The Combat in New Dress

The Combat, new to the repertoire of this company, has been given for the past several seasons by the New York City Ballet as The Duel. Melissa Hayden and John Kriza invested in this stylish work all of the technical virtuosity and artistic poise with which they are so richly gifted. The arty and mannered set devised by Georges Wakhevitch was considerably less evocative than the striking effects achieved simply by lighting on the City Center stage, but the production as a whole, with music by Raffaelo de Banfield, displays Ballet Theatre at the top of its form.

Alicia Alonso and Igor Youskevitch again proved themselves the very great dancers that they are in Theme and Variations and again in The Black Swan. Joseph Levine was the conductor.

—R. E.

### Ballet Theatre Appears At Brooklyn Academy

Following its single appearance at the Metropolitan Opera House on Dec. 27, and before departing on an extensive tour, Ballet Theatre opened the new year with two performances at the Brooklyn Academy on Dec. 31 and Jan. 1. Although the initial program did not include the new Eugene Loring work, The Capital of the World, seen in New York, it included a repetition of The Combat, the company's new version of William Dollar's The Duel. Melissa Hayden and John Kriza again gave stirring accounts of the two principal roles, but Georges Wakhevitch's new décors, however handsome, filled the meager space afforded by the academy's stage to the point of clutter. Otto Frohn, the conductor, adjusted his tempos nicely to those of the dancers in this piece and in what was probably the evening's most satisfying offering—the Black Swan pas de deux, brilliantly and fluently danced by Alicia Alonso and Igor Youskevitch, who seemed as fine as ever.

It was also a pleasure to see Miss Hayden in the mazurka, pas de deux, and valse from Les Sylphides, her first appearance in a classic ballet. Her technique and sense of style should help her develop into an excellent interpreter of such roles, though both she and Mr. Kriza seemed rather confined in their movements in this performance. Several

newcomers distinguished themselves in the final work, Graduation Ball, conspicuous among these being Roy Fittell, as the solo drummer, and Lupe Serrano and Adriano Vitale, in the pas de deux. Barbara Lloyd, Margaret Black, Ruth Fellows, Fernand Nault, Job Sanders, Ruth Ann Koesun, and Eric Braun were the others who contributed some amusing bits in their solo work. Joseph Levine conducted.

On New Year's night the company presented Giselle and two shorter works, Designs with Strings and Fancy Free.

—C. B.

## Cunningham

(Continued from page 3)

has the intuitive awareness of an animal's and at the same time it reveals the esthetic discipline of the human mind. Mr. Cunningham is one of those born dancers who can project the flick of a wrist or a subtle change of balance to the back row of the theatre without apparent effort. As the program continued, it was also soon obvious that the company as a whole was weak and that the choreography was more interesting from an experimental point of view than from its actual results.

The most adventurous new work in the opening program was the Suite By Chance. It was not an interesting dance in itself; in fact it was one of the most insipid compositions I have seen in a long time; but it did possess value as an experiment in a new idiom. In this work Mr. Cunningham used the chance method of choreography, described by Remy Charlip in an article in the January, 1954, issue of *Dance* magazine. "For this dance, a large series of charts was made: a chart numbering body movements of various kinds (phrases and positions, in movement and in stillness); a chart numbering lengths of time (so that a phrase or position could be done in a long or short duration, or, in the case of the impossibility of lengthening the time of a movement, as, for instance, a single step, it could be repeated for the length of time given); a chart numbering directions in space (floor plans).

"These charts, which defined the physical limits within which the continuity would take place, were not made by chance. But from them, with a method similar to one used in a lottery, the actual continuity was found. That is, a sequence of movements for a single dancer was determined by means of chance from the numbered movements in the chart; space, direction and lengths of time were found in the other charts. At important structural points in the music, the number of dancers on stage, exits and entrances, unison or individual movements of dancers were all decided by tossing coins. In this way, a dancer may be standing still one moment, leaping or spinning the next. There are familiar and unfamiliar movements, but what is continuously unfamiliar is the continuity, freed as it is from usual cause and effect relations."

### Magnetic Tape Accompaniment

In actual practise, this Suite By Chance seemed rather silly. The magnetic tape emitted sounds that resembled faulty plumbing and a severe (and embarrassing) case of indigestion. The dancers moved listlessly and seemingly haphazardly for an interminable period. But we should not make light of the early stages of a method which may have real promise in it. In the hands of a more inventive and vigorous choreographer, and with possible changes in procedure, composition by chance may produce something artistically worthwhile. In the

meantime, Mr. Cunningham deserves credit as a pioneer.

Septet does not employ the chance method of choreography. It is a rather static and overlong composition which contains passages of plastic beauty and a witty sense of line. Mr. Cunningham's principal weaknesses as a choreographer lie in the area of dynamics and space-awareness. He does not seem able to compose in terms of sustained phrases and long-range formal development; and all too often his dancers look like cutouts rather than living beings moving through living space. Perhaps this is the effect that he wishes to achieve, but if so, I cannot help feeling that he is cutting himself off from some of the essential elements of significant dance composition. Banjo is a surprisingly naive work for so sophisticated a choreographer. It is a rip-roaring encore piece, full of fast leaps and beats, and popular in style. The audience loved it. But it has nothing to do with the major creative trends of its author, and of its kind it is routine.

The Solo Suite and Time offered an example of chance methods of choreography applied to a composition performed by only one dancer. In Collage, Mr. Cunningham offered two versions of choreography, each to the same music, the first a solo, and the second for the soloist and the company. This use of musique concrète, as it is called in France, was also a bold and interesting experiment. In a laboratory sense, these experiments are unquestionably significant. As living theatre, they are less satisfactory.

## Cincinnati

(Continued from page 3)

standing singer. Others in the competent cast were Robert Menge, Hal Dieffenwerth, Dorothy Louis, and Edgar Keenon. David Ahlstrom conducted; Barbara Boone Carroll offered some attractive dancing; and Kendrick Bell executed the clever sets.

In an intelligently planned program, André Marchal had an opportunity to display the many admirable facets of his technique and musicianship, as well as his dexterity in improvisation, in a recital at the Conservatory Concert Hall on Dec. 11.

Cincinnati's Orpheus Club, directed by Willis Beckett, opened its season with a concert on Dec. 3 at Emery Auditorium. Mr. Beckett shared the program with John J. Fehring, who conducted his Boy Chanters from St. John's Church in Deer Park in some beautifully sung numbers.

### Indianapolis Honors Steinway Centennial

INDIANAPOLIS. — The Indianapolis Symphony, under Fabien Sevitzky, featured Bach's Concerto for Four Pianos in its Jan. 3 and 4 concerts in recognition of the Steinway centennial. The quartet of soloists comprised Sidney Foster, Dorothy Munger, Edwin Biltcliffe, and J. Clees McKray.

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## Several American Artists To Participate In Summer Festivals in Europe

FIVE orchestras, several other instrumental and choral ensembles, two opera companies, the Sadler's Wells Ballet, and two drama companies will take part in the 1954 Holland Festival, June 15 to July 15.

Eugene Ormandy and Leonard Bernstein are among the conductors who will appear. Mr. Ormandy, Ernest Ansermet, Eduard van Beinum, and Josef Krips will conduct the Concertgebouw Orchestra of Amsterdam. In leading the Hague Residentie Orchestra, Mr. Bernstein will share the baton with Carlo Maria Giulini, Otto Klemperer, and Willem van Otterloo. The BBC Symphony, conducted by Sir Malcolm Sargent; the Radio Philharmonic, conducted by Paul van Kempen and Daniel Sternefeld; and the Rotterdam Orchestra, conducted by Eduard Flipse, will also take part. Internationally known soloists will be heard in the many programs.

Members of La Scala in Milan will appear in Rossini's *La Cenerentola*, and the Netherlands Opera will stage *Otello*, *The Magic Flute*, and a premiere to be announced. Ramon Vinay will be among the guest singers, and Herbert Graf will stage one of the operas.

The Netherlands Chamber Choir, conducted by Felix de Nobel; the Stuttgart Chamber Orchestra, conducted by Karl Muenchinger; the Holland Festival Piano Quintet; the Netherlands Bach Society, conducted by Anthon van der Horst; an Italian group called *I Musici*; and the Amadeus Quartet complete the list of musical ensembles scheduled to take part.

### Aix-en-Provence

Gounod's *Mireille*, based on a poem by the Provençal poet Frederic Mistral, and set in the Val d'Enfer near Aix-en-Provence, has been listed among the operas to be seen at the Aix festival next summer. The work will be conducted by André Cluytens in an open-air performance in the same locale depicted by Gounod. The French festival, which opens July 10, will also present Henri Sauguet's new opera *Les Caprices de Marianne*, as well as two Mozart operas, *Don Giovanni* and *The Abduction from the Seraglio*.

The Munich Festival, to be held from Aug. 12 to Sept. 9, will offer performances of *Die Meistersinger*, on the opening and closing dates, and one complete Ring cycle, on Aug. 24, 25, 27, and 29. Strauss will be represented by *Die Frau Ohne Schatten*, *Der Rosenkavalier*, *Arabella*, *Capriccio*, and *Elektra*, as well as a special Strauss Memorial Concert conducted

by Erich Kleiber. *Don Giovanni*, *The Marriage of Figaro*, *The Abduction from the Seraglio*, and Carl Orff's *Palestrina* complete the opera repertory. The list of conductors at Munich includes, in addition to Mr. Kleiber, Hans Knappertsbusch, Robert Heger, Eugen Jochum, and Rudolf Kempe. The roster of singers is headed by Lisa della Casa, Ira Malaniuk, Hertha Topper, Ferdinand Frantz, Leopold Simoneau, Hans Hopf, Benno Kusche, Kurt Böhme, and Julius Patzak.

Earlier in the summer a series of contemporary music concerts will be presented during the Vienna Festival Weeks, May 28 to June 19. The complete works of Alban Berg and many by Igor Stravinsky will be featured during the fortnight. Paul Hindemith will conduct the first performance of his cantata based on Psalm 117 and his adaptation for period instruments of Monteverdi's *Orfeo*. Ernst Krenek's *Medea* will be introduced locally by Eugene Ormandy, with Blanche Thebom in the solo part; Alexander Brailowsky will also appear under Mr. Ormandy in one of the Rachmaninoff piano concertos. George Szell will conduct Ernest Bloch's *Hamlet* and Ravel's *Concerto for Left Hand*, with Robert Casadesu as soloist, and Virgil Thomson will conduct a program of American chamber music. The first performance of a new piano concerto by Gottfried Von Einem will be included in a program to be conducted by Karl Böhm.

### Artists To Tour Under Allen Banner

Artists recently signed for tours next season under the aegis of Kenneth Allen Associates are the harpsichordist Sylvia Marlowe and the duopianists Appleton and Field. Miss Marlowe's programs will include some of the contemporary music she has introduced in New York in her Harpsichord Quartet series, which will also be continued next year. A coast-to-coast tour, with one or two appearances in New York City, is now being arranged for Appleton and Field.

Yma Sumac will make her first cross-country tour starting on the West Coast this month and ending in Florida on March 3. Besides her arranger, Moises Vivanco, her touring company comprises sixteen musicians, including three Andean drummers, and three native dancers. She will appear for the first time at Carnegie Hall on Feb. 17. Miss Sumac is also under Allen auspices.



Daryl Cornick

### VIOLINIST VISITS WISCONSIN

The young violinist Norman Carol confers with officers of the Manitowoc (Wis.) Civic Music Association. From the left are his accompanist, Julius Levine; Wesley Topley, president of the association; Mrs. Clarence Stephenson, secretary; Lillian Marsh; Wilmer Haese, treasurer; Leonard Stangel, vice-president; and Mr. Carol.

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# Education in New York

The New York College of Music, in association with the Committee for Netherlands Music, sponsored a recital of sonatas by modern Dutch composers on Jan. 13 at the college. Arved Kurtz, violinist and director of the college, and Otto Herz, of the piano faculty, presented a program of works by Jurriaan Andriessen, Willem Pijper, and Henk Badings. Faculty additions at the New York College of Music include Laszlo Varga, solo cellist of the New York Philharmonic-Symphony.

Edwin Hughes's pupils have been active over a wide geographic area. Ronald Hodges, winner of the Radio Luxembourg Award of \$1,000, recently played for The Bohemians, at the Harvard Club, and also gave recitals in nearby cities. As a result of winning the Hour of Music Award, he will be heard in the ballroom of the Colony Club in New York. Dorothy Garver played the Liszt E flat Concerto in the opening concerts of the Long Island Orchestra. Miss Garver also played for the Five Towns Music Foundation. Jayne Winfield recently won, for the tenth time, the North Carolina State Symphony Competition. She will play Beethoven's Emperor Concerto with the orchestra on its spring tour. Jack Tait played a recital in Washington, D. C., that included the Liszt B minor Sonata. Josephine Caruso recently appeared at Finch College. Alberta Childs played the MacDowell D minor Concerto at the Stephen Foster Memorial in Pittsburgh. Anthony Chanaka joined Charlotte Battigne in an all-Fauré program at the National Gallery of Art in Washington. Jeannine Romer was heard in recital in Winter Park, Fla.

Bernard U. Taylor has resigned from the Juilliard School of Music after having been a member of the vocal faculty for 22 years. He will continue to give private lessons at his studio at 464 Riverside Drive.

Ruth Shaffner's pupils have been active in New York, Connecticut, and Florida. Don Foster, tenor, a leading singer with the Blue Hill Opera Troupe, was soloist with the Downtown Glee Club in Carnegie Hall. Jane Jennings, soprano, and her son, Richard Jennings, sang duets on the Ted Mack television show on Dec. 26. Mrs. Jennings is a soloist at St. James Church in Danbury, Conn. Donald Townsend, tenor, sang in performances of Handel's Messiah in Danbury and Bethel, Conn., and also in Carmel, N. Y. Mary Genovese, contralto, is directing the choir at St. John's Church in Pawling, N. Y. Eileen Williamson was heard in a recital at the Castle Point (veterans') Hospital. Helen Wheeler, soprano, is a soloist at Christ Church in Sharon, Conn., and has been singing on the radio both in Sharon and in Poughkeepsie, N. Y. Kathleen Odell is a soloist for the Christian Science Society in Pawling. Vera Fowler, soprano, has been singing with the Romany Chorus in West Palm Beach, and she has also been heard as soloist in the First Church of Christ Scientist there. Miss Shaffner has been dividing her teaching time between New York City and Brewster, N. Y., and also directing the music department of the Bergen School in Jersey City, N. J.

Composers Concerts is holding its next program on Jan. 16 in the Sky Room of the Carl Fischer building. Participating composers this season are Robert E. Allen, Marion Bauer, Charles Haubiel, John Haussermann, Ethel G. Hier, Mary Howe, Cecily Lambert, Antonio Lora, Harold Morris, and Wallingford Riegger. Pianists

in the Jan. 16 program are pupils of May L. Etts, Ethel Glenn Hier, and Cecily Lambert. The singers are pupils of Amy Ellerman, Margot Rebel, and Ruth Thompson. The music library of Composers Concerts is now in the organization's office at 119 West 57th Street.

The Third Street Music School Settlement, which is celebrating its sixtieth anniversary this year, held its annual meeting on Jan. 14, at which the guest speakers were Lucrezia Bori and Leon Barzin.

New York University's Washington Square College Chorus and Orchestra recently gave its first seasonal concert under the direction of Fredric Kurzweil. The program included Psalm 150 by Philip James, chairman of the college's music department, and works by Bach, Mozart, Schubert, Benjamin, Copland, and Picket. Starting on Feb. 5, the university's division of general education will offer a weekly Friday evening class through May 21 on Perspectives in Jazz. Marshall Streans, executive director of the Institute of Jazz Studies, will be course co-ordinator, and guest lecturers are scheduled to include John Hammond, columnist for *Down Beat*, and George Avakian, of Columbia Records.

Queens College student composers from the class of Karol Rathaus presented their semi-annual concert on Jan. 8. Two works by Raymond Moore were featured. His First Movement from a String Quartet was performed by the Faculty String Quartet, and the College Choral Group sang Moore's Madrigal, under the direction of John Castellini. Other student composers represented were David Altman, Ruth Abrin, Reri Grist, Ira Goldberg, Joseph Kantor, Lewis Miller, Peter Pfunke, Raoul Pleskow, Robert Paul, Elaine Radoff, Lorraine Rincoe, Ronald Roseman, Robert Stein, and Stanley Walden.

Peabody Conservatory has announced the appointment of the Kroll Quartet-in-residence. The ensemble will offer two recitals this season, on Feb. 16 and March 16. George Hurst, conductor of the Peabody Orchestra, recently appeared with the Canadian Broadcasting Company Orchestra in a trans-Canada broadcast concert. The program included his own Sinfonia in D.

## Other Centers

The Eastman School of Music recently was host to the Eastern Division of the College Band Directors National Association. A high point of the convention was a concert of works in manuscript by the Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. The program included Symphonic Sketch by Leslie Basset, of the University of Michigan faculty; Symphonic Allegro, by Will Gay Bottje, of the Eastman Graduate School; Suite in F, by Frederick M. Breydert, of New York City; Variations, by Arthur Frackenpohl, of the faculty of the Crane Institute, Potsdam State Teachers College; Overture, by Carl Fuerstner, of the faculty of Brigham Young University; Song and Celebration, by Weldon Hart, of the faculty of the University of West Virginia; Chorale and Passacaglia, by H. Klyne Headley, of the University of California faculty; Concertino, by Robert Kelly, of the University of Illinois; Edged

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## Other Centers

Night, by Francis Johnson Pyle, of the faculty of Drake University; Menominee Sketches, by Harold W. Rusch, of the University of Wisconsin; Metamorphosis on a March Style, by Robert Resseger, an Eastment School student; and Concertino, by Frank Shanley, of the faculty of UCLA. Another work for wind and brass, A Song of Salutation, by Douglas Ferdinand, an Eastman student from Ceylon, has been recommended by Howard Hanson for performance in the spring in the composer's homeland on the occasion of Queen Elizabeth's visit there. Mr. Hanson described the piece as "a simple, sincere and effective tribute" to Her Majesty. Only the instrumental portions of the work have been heard in Rochester; a chorus of 500 school-age children also is called for.

The Boston Conservatory of Music recently presented four student performances of Gluck's Orpheus and Eurydice. The cast included Ofra Dudnik, Carmella Visco and Catherine Helms, from the Opera Workshop class of Iride Pilla. The chorus was trained by Roubik Gregorian. Jan Veen and Ruth Sandholm were in charge of the choreography. Attilio Poto was the general musical director and conducted all four performances.

The Bard College Chamber Music Workshop gave works by Mozart, Brahms and Hindemith in a special recital at the Kosciuszko Foundation on Jan. 12, under auspices of the Philomusic Society of New York. The participants were Joel Berne,

clarinet; Margery Bloch and Sandra Propp, piano; Peggy Gummere, viola; and Naomi Greenberg, cello. Emil Hauser is director of the workshop.

The University of Wisconsin's 1954 Midwinter Music Clinic drew some 1,800 music educators and students to the Madison campus on Jan. 7-9. The clinic is sponsored annually by the university in co-operation with the Wisconsin State Music Association and the State Department of Public Instruction. The programs include concerts, lectures, and sectional meetings on band, orchestra, and chorus.

The University of Illinois Opera Workshop was seen and heard by the regional television audience on Jan. 8 in a partial performance of *Così fan Tutte*, under the direction of Ludwig Zirner of the faculty.

Indiana University has appointed Bela Boszormenyi-Nagy its resident pianist. Since his departure from Hungary in 1948, Mr. Boszormenyi-Nagy had been teaching at the Royal Conservatory of Music in Toronto and concertizing throughout Canada and the United States. In Budapest he was director of senior piano classes at the Franz Liszt Academy.

The North Carolina State Symphony was heard over the NBC network on Jan. 10 in the first of thirteen programs entitled *Culture of the New South*. The broadcast concert included an arrangement of the folksong *Johnson's Old Gray Mule*, by M. T. Cousins, Jr., who is director of music at Morganton High School. An ensuing program, on March 21, will feature the orchestra again, this time more prominently.

The Catholic University of America's department of music has been accredited and elected to associate membership in the National Association of Schools of Music. The university only recently raised its two-year-old music division to departmental status, with John B. Paul as chairman.

The Pomona College Symphony, Kenneth G. Fiske conducting, will present a concert on Jan. 17 on the Claremont campus, with Jascha Veissi, director of the Scripps College Instrumental Ensemble, as guest soloist. Mr. Veissi will appear in Hindemith's *Mourning Music for Viola and String Orchestra* and Handel's *Concerto for Viola and Orchestra in B minor*. On Jan. 18, the college will sponsor a recital by Miriam Molin, who formerly studied piano there under Daryl Dayton.

A St. Louis Institute of Music faculty member, Leo Sirota, has begun a series of thirty weekly broadcast recitals entitled *Music Through the Ages*. Mr. Sirota's programs will range from the sixteenth century to the present. The historical development of the piano literature will be stressed.

## Voice Teachers Hold St. Louis Convention

ST. LOUIS.—The National Association of Teachers of Singing held its ninth annual convention here from Dec. 27 to 30. An extensive and diversified program included four symposiums, a voice clinic, a town-meeting session, and the annual banquet. Approximately 150 delegates from all districts of the country attended.

The first symposium considered the scientific aspects of songs and was conducted by Ira J. Hirsch, of the Central Institute for the Deaf and of the departments of otolaryngology and of psychology of Washington University. Dolf Swing, chairman of the association's research committee, was in charge of the second symposium and presented as speakers Kenneth Westernman, William Ross, and Wilmer Bartholomew, who respectively discussed the responsibility of a research scientist to the singing profession, the subject of breathing, and the matter of terminology in voice teaching. At the third symposium Eugene Carrington, educational director of the Allied Radio Corporation, chose as his subject *The Student—The Recorder—and You*, giving a demonstration of microphone placement technique. The final symposium, dealing with the adolescent boy voice, had George Oscar Bowen as speaker. To illustrate his topic, Mr. Bowen used the Tulsa Boy Singers, of which he is director.

A number of young singers were heard in the voice clinic, presided over by a panel of voice teachers. Matters pertaining to the profession, particularly as they might relate to the association, were discussed in the town-meeting session.

Leigh Gerding, chairman of the department of music of Washington University, was the speaker at the annual banquet, which closed the four-day convention. His address was followed by a program presented by the Lincoln University (Jefferson City, Mo.) A Cappella Choir, directed by O. Anderson Fuller.

Bernard U. Taylor was elected president of the association, succeeding Walter Allen Stults. Other officers elected include Dale V. Gilliland, Alexander Grant, Helen Steen Huls, and E. Clifford Toren, vice-presidents; Hadley Crawford, secretary; Arthur Gerry, treasurer; and Gertrude Tingley, registrar. On the board of directors are Leon Carson, Richard De Young, Homer G. Mowe, William Phillips, and Mr. Stults.

## USC Students To Present Nicolai's Merry Wives

LOS ANGELES.—Nicolai's *The Merry Wives of Windsor*, in the new English adaptation by Josef Blatt, first used last summer in Central City, will be presented by the University of Southern California's department of opera in March. Walter Ducloux, newly installed head of the depart-

ment, will conduct, and Carl Ebert, who resigned that post last fall to become director of the West Berlin Opera, will return to stage the work.

## Hartt College Presents Opera for Children

HARTFORD, CONN.—Humperdinck's *Hansel and Gretel*, the Hartt College of Music's opera production for school children this season, was given a total of 28 performances throughout Connecticut and New York State during November and December. Music director for the production was Moshe Paranov, director of the Hartt Musical Foundation, and Elemer Nagy, chairman of the Hartt opera department, staged the work and designed the scenery and costumes. Leading roles were sung by Richard Park, Helen Hubbard, Anita Carr, Francesca Roberto, and Amelia Hass.

## Schnabel To Be Honored In Second Memorial Concert

The Artur Schnabel Memorial Committee will present its second chamber-music program of the season on Jan. 22 at the Mannes College of Music. The baritone Doda Conrad will be accompanied by Claude Frank in Schumann's *Liederkreis*, Op. 24, and the New York Trio will be heard in Mendelssohn's *Trio in C minor*, Op. 66, and Brahms's *Trio in C minor*, Op. 101. The trio comprises Fritz Jahoda, pianist; Rachmael Weinstock, violinist; and Otto Deri, cellist.

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## IMPROMPTU RECITAL

Joseph Battista gives an impromptu recital for interested parties at his concert for the Holyoke Community Concert Association. At the right of the three ushers are Willard Sistare, Community representative; George B. Scully, association president; and Kathryn Bretschneider, secretary



# Caston Conducts Shostakovich, Vaughan Williams Symphonies in Denver

By EMMY BRADY ROGERS

Denver

THE Denver Symphony's Christmas concert on Dec. 15 was devoted in part to the University of Colorado's production of *Amahl and the Night Visitors*. The performance was smoothly integrated under Warner Imig's musical direction and Edward Fitzpatrick's skillful staging. Laurie Silver as Amahl gave her voice an almost colorless quality and acted the part extremely well. Josephine Neri's singing of the Mother was powerful and warmly tender.

Reviewing the orchestra's concerts during the fall, it should be mentioned that Saul Caston's musical integrity and honest devotion to a composer's intentions have inspired the ensemble to playing of a high order. The season opened on Oct. 13 with an all-orchestral program that contained a thoughtfully proportioned reading of Brahms's First Symphony and an equally satisfying account of Barber's Essay for Orchestra.

The Oct. 20 concert brought Grant Johannesen as soloist in Chopin's F minor Concerto, which he played with warmth and lucidity, and in a brightly toned performance of Milhaud's *Le Carnaval d'Aix*. An orchestral program a week later listed works ranging from the Bach-Ormandy Choral Prelude *Sleepers Awake* to Shostakovich's youthful First Symphony. In the latter Mr. Caston generated tremendous excitement with a superb projection of the fiery score.

Barbara Gibson, soloist on Nov. 3, was heard in Mozart's *Exultate Jubilate*, the mad scene from *Lucia di Lammermoor*, and Proch's *Theme and Variations for Coloratura*. She sang with dramatic fervor and a consistent purity of tone.

The Nov. 10 concert was notable for the first local performance of

Vaughan Williams' Fourth Symphony, in a powerful interpretation by Mr. Caston. Another English work on the program was Elgar's early *The Wand of Youth*.

George London's artistry and glorious voice charmed the audience at the Nov. 17 concert. A moving performance of *No Sleep, No Rest* from *Prince Igor* was followed by the Credo from *Otello* and Wotan's Farewell, in which Mr. London revealed his resource in dramatic delivery. The all-orchestral program of Nov. 24 was climaxed by a brilliant, though well-balanced performance of Rachmaninoff's Second Symphony.

The incomparable Guiomar Novaes joined Mr. Caston and the orchestra on Dec. 1 in Schumann's A minor Piano Concerto and gave her devoted followers here a real musical experience to remember.

The following week, on Dec. 8, the talented young violinist Ricardo Odnoposoff made his first Denver appearance in an exciting performance of Prokofiev's demanding First Concerto. Ravel's *Tzigane* displayed more of the artist's technical skill and dashing style.

We will not hear another soloist with the Denver Symphony until Jan. 19, when Rudolph Serkin is scheduled to appear.

The Denver Symphony Youth Concerts have become more popular than ever, and the city's children fill the auditorium. The most recent program, that of Dec. 3, which had Christmas toys as its theme, brought youngsters from private and church schools and schools for handicapped children.

Two of the famous Family Concerts have been given thus far. The Oct. 26 concert on a United Nations theme offered a variety of orchestral pieces interspersed with colorful dance in costumes of different nationalities. The Nov. 30 program,



Eva Likova, as Violetta, and James Sesse, as Alfredo, head the Chattanooga Opera Association company in its recent production of *La Traviata*

## Chattanooga Opera Stages *La Traviata*

CHATTANOOGA, TENN.—Eva Likova, of the New York Opera Company, was heard as Marguerite in *Faust* and as Violetta in *La Traviata* with

the Chattanooga Opera Association last fall. The two productions were under the direction of Verner Wolf and his wife, Emy Wolff-Land.

The association's next endeavor will be a production of *Aida*, with Clara-mae Turner as Amneris, Bill Chester as Amonasro, and the soprano Anna Nila de Grigoria in the title role.

Let's Build an Orchestra, opened with two of the Canzoni for Brass Instruments of Gabrieli, continuing with works demonstrating the several choirs of instruments. A young mezzo-soprano with a naturally beautiful voice, Elaine Cencel, was heard as soloist.

The Arthur M. Oberfelder Concert Series brought the famous Guard Republican Band of Paris on Oct. 10, and eminently satisfying recitals by Roberta Peters and Benno Moise-witsch, on Nov. 2 and 16, respectively. The Israeli Bond Show on Oct. 11 offered finished performances by Mischa Elman and Menahem Press-ler.

The Capitol Opera Company presented *Aida* on Nov. 14 under the direction of Robert Lansing. Marjorie Young sang with easy tone and rich expression in the title role, and Gladys Lansing made a warm Amneris. Others in the cast were Cliff Howard, as adequate Radames; Carl Bishop, as the King; and Robert Rodhane, as Amonasro.

The Dana College A Cappella Choir gave a concert of Christmas music at Phipps Auditorium on Nov. 30. Dec. 23 saw the premiere of Cecil Effinger's Christmas cantata *A Child Is Born*, sung under George Lynn's direction. The intricate instrumental and vocal writing in this score reveals much of the skill of this young Colorado composer.

## Union Sponsors Free Concerts

NASHVILLE.—For the third consecutive year the Nashville Musicians Association, A. F. of M., Local 257, is sponsoring the Nashville Symphonette in a series of free concerts for students of city's high schools. For the Jan. 26 program Randall Thompson will appear as guest conductor for a performance of his Third Symphony. The remainder of the program, to be conducted by the ensemble's regular conductor, Guy Taylor, will include Elgar's *Enigma Variations*, the overture to Smetana's *The Bartered Bride*, and the G major Violin Concerto of Mozart, with Kees Koper, the new concertmaster of the orchestra, as soloist.

The Symphonette is made up of 23 first-desk players from the Nashville Symphony. Programs for the free school concerts are about forty minutes in length and range from Bach and Mozart to works by contemporary composers.

On Nov. 24 Mr. Taylor led the Nashville Symphony in the first performance of George Kleinsinger's Short Symphony.

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# Books

## Assorted Data About Ninety Operas

**THE OPERA READER.** Edited by Louis Biancolli. New York: McGraw Hill. 678 pp. \$6.50.

This is a sort of *Kaffeeklatsch* about the standard operas and their composers that will be useful to students, writers, or just casual listeners who do not have a satisfactory music library available or who simply do not want to take the time to consult several sources to obtain the basic information that Mr. Biancolli has thoughtfully brought together in this volume.

The author has drawn upon fifty or more different books and magazines and about the same number of writers, including himself, for excerpts pertinent to various aspects of the works in question, in this sequence: biography of the composer, vital statistics about the opera, synopsis of the plot, a background essay and data about the first American and first Metropolitan performances with names of earliest singers, etc. Since ninety operas are considered, the treatment necessarily is brief, sometimes even sketchy, but it should do very well for those whose purposes are served by something less than an entire treatise on every composition. Indeed, many of us in the writing business ourselves may well reach for this volume frequently when we want to track down something in a hurry.

—R. E.

## Noted Viennese Operetta Composer

**EMMERICH KALMAN.** By Rudolf Oesterreicher. Zurich-Leipzig-Vienna: Amalthea-Verlag. 1954. 230 pp., illustrated.

Kalman did not live to see the publication of this biography, written by his friend and collaborator Rudolf Oesterreicher, whose intention was to present us with a charmingly told story of the beloved operetta composer, known around the world wherever a fiddler or singer could play or hum the lilting tunes of Gypsy Princess, Countess Maritza, and a couple of dozen other works. Fate has changed the book's appearance to a timely eulogy, but nothing grave or ponderous is contained in its light-hearted chapters. It reflects first the Old World charm of peaceful Austria-Hungary; later the glorious years of Viennese successes, shared with Lehar; the bitter experiences of flight and emigration; the discovery of life in the United States; and the triumphant return to a new Europe, which once again took wholeheartedly to Kalman's works.

This story of an artist's career, with all kinds of hard struggles and noisy acclaim, is richly ornamented with anecdotes and candid personal glimpses. It was in Kalman's house, for example, that George Gershwin for the first time in Europe played his *Rhapsody in Blue*, presenting his host with the pencil used for the manuscript; and there are many other lustrous personalities encountered in this happy book. Photographs, sketches, and a complete index of Kalman's work are included.

—ROBERT BREUER

## Story of Vienna Philharmonic Brought Up to Date

**DAS GROSSE ORCHESTER.** By Heinrich Kralik. Vienna: W. Frick. 236 pp., illustrated.

Just six months before Hitler marched into Austria the first edition of this monograph was published. No other work in the realm of music literature met with such public acclaim as this vivid story of the Vienna

Philharmonic and its conductors; at a time even when the few remaining copies were ordered withdrawn from store windows, the sales were transacted clandestinely. The new edition of the work does not end with the year 1937; it continues where the first publication closed, with the prophetic words "And, therefore, this orchestra will endure into the future..."

The last concerts presented in the weeks preceding the annexation, musical events surrounded by a frightfully dangerous political atmosphere, the chaotic changes thereafter that sent so many famous members of the orchestra into exile, the artistic performances during the war years (when by Goebel's decree the Vienna Philharmonic was degraded to provincial rank), the fateful hours of the liberation almost simultaneously coinciding with the orchestra's new beginnings, and finally the phoenix-like rise of this musical body to hitherto unknown and unsurpassed heights—all these chapters are filled with dramatic tension and poignant human interest, adding fascination to the more than hundred-year-old history of the orchestra.

It is impossible to go into all the details as mirrored in the description of the years 1937 to 1952. Suffice it to say that the record shows the important role played by Wilhelm Furtwängler, who time and again saved the orchestra from becoming dissolved. He also was responsible for the local authorities' willingness to grant permission for some "racially unfit" orchestra members to continue in their jobs and to receive their pensions.

Kralik sketches this unique history in a well-balanced manner; his glowing enthusiasm does not lead him into exaggerations. It is one of the most noteworthy orchestral biographies yet written, and the almost hundred pages of photographs (with text in both English and German) should delight everyone.

—R. B.

## Revised Version of Vienna's Musical History

**ALT-WIENER MUSIKSTÄTTEN.** By Karl Kobald. Vienna: Amalthea Verlag. 404 pages, illustrated. \$3.80.

This book by the president of Vienna's State Academy of Music and Arts is no newcomer to the literary scene. It is a product of the period between the two world wars; its first publication coincided with the years in which the new Austrian republic once more became the musical center of Europe, attracting music-lovers from all over the world, who roamed through modern festivals as well as through innumerable places and streets that held mementos of a glorious past.

You will hardly find another city so clearly marked by centuries-old famous houses, apartments, villas, fountains, even hills and vineyards, museums and tombs, all bearing living reference to the great composers whose life and work centered around the lofty atmosphere that was Vienna's. Creative musical work has been closely connected with Vienna's churches, palaces, the imperial residence of the Babenbergs as well as that of the Habsburgs, with noblemen and bourgeois families sponsoring the arts, and chiefly with the inspiring landscape of the Wienerwald.

The Alt-Wiener Musikstätten resembles an excursion into the past, with Walter von der Vogelweide, J. J. Fux, Hellmesberger, Metastasio, Cluck, Haydn, Mozart, Beethoven, Schubert and many others as companions. It has been largely brought up-to-date and generously adorned with excellent pictures.

—R. B.

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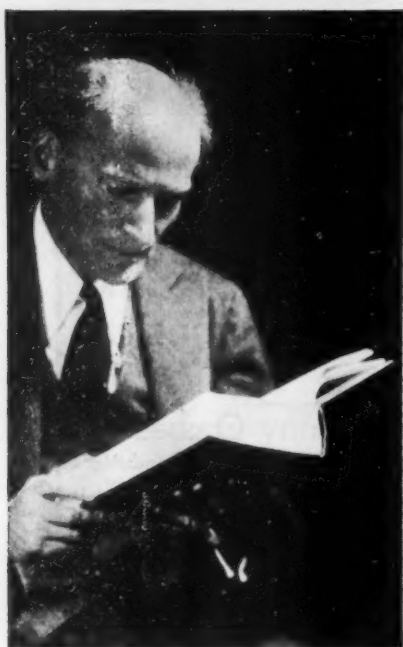
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## The technical aspects

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By CARL FRIEDBERG

(As told to Rafael Kammerer)

LIKE everything else in life today, the learning processes have been speeded up. The gifted young pianist of the present is mentally more alert and learns faster, perhaps, than his counterpart of thirty or forty years ago; but he is also forced to develop under social and economic pressures undreamed of in former years. He is squeezed and buffeted from all sides. Besides maintaining a fast pace, he must face keener and stiffer competition, and, with the cost of living so high, he has a hard time making ends meet even when he is successful in getting engagements.

Many brilliant young pianists, in order to make a living, are compelled by necessity to spend precious time—musical or otherwise—on tasks that are merely money-making ones not at all conducive to artistic growth. The development of a truly great pianist is an unhurried process. It not only takes time, it requires a certain peace of mind. No one can concentrate on the inner meanings of great works of art with a mind harassed by a thousand, fleeting, crowding impressions. And that is where the student of yesterday had the advantage over those of today. He had his problems, to be sure, but he had fewer distractions.

I am not a pessimist, nor do I care to dwell in the past. We live in the world of today and must make the best of it. If sometimes I fear for the future of the piano, that is because I love it so. People are *stuffed* with music. You cannot go anywhere now without having it blared into your ears, usually mixed with all sorts of extraneous noises. The enormous inflation of quantity will kill the quality of our art. Overcoming the apathy produced by excess is another challenge the young performer must meet.

The aspiring pianist should also have more than one iron in the fire. When pupils come to me, the first question I ask is: "Do you aim for public performance?" When they say yes, I ask them what else they are capable of doing. If a pupil shows ability in public speaking, for instance, I encourage him to be a lecturer on music as well as a performer of it. Another may be able to write intelligently, and so on. I do this because I believe it is the teacher's duty not only to guide and help his pupils develop as artist-performers, but to leave no stone unturned that may aid them in getting a foothold on the ladder of success. It takes will power and a fanatical zeal to succeed today—and faith in oneself.

When an opportunity presents itself, I never allow a pupil of mine

to ignore it. Every opportunity to perform in public or private must be seized. Of course, I am speaking of the advanced pupil who is already in the artist class and is capable of giving a recital or of performing a concerto with orchestra. Orchestral conductors often call on me to supply a solo pianist, usually on short notice, to perform one of the standard concertos in the repertory—it may be to pinch hit for a big name artist who is indisposed, or to play the solo part in a new work that particular conductor wishes to present.

Whichever it is, when I am asked whether I have any one in mind I always answer "Certainly!" even when I have not the slightest idea at the moment who it might be. If it is a new work, one with which I am not familiar, I get a copy of the score, select the pupil most likely to learn it in the given time—usually two or three days—and we go to work on it, spending as many hours as necessary. Many new works for piano and orchestra have been given their first performances by pupils of mine. Tilly Indianer, then seventeen years old, introduced the Prokofiev Third Concerto here in 1927. Another pupil of mine, Marshall Wrubel, now professor of astrophysics at Indiana University, gave the first performance of the Stravinsky Concerto, as did Maro Ajemian the Khachaturian.

#### Champion of New Music

I have always been a champion of contemporary music. When I was at the Juilliard School I gave what I called "One-Man Shows"—recitals, in which my pupils played, devoted to the music of a single composer. Ravel, Eugene Goossens, Leopold Godowsky, Beryl Rubinstein, and Rachmaninoff, were some of the composers represented. Moreover, there were many fine works played that one seldom, or never, hears, such as the Cyril Scott Sonata, a fine, vigorous work full of surprising rhythmic changes.

I expect the pupils who come to me for lessons to be well prepared, to love music, and to be willing to work. Where the foundation is lacking, I use Clementi's Gradus ad Parnassum and Czerny's Art of Finger Dexterity, along with Philipp. I also use the modern etudes of Ernst Toch and Bela Bartok, the Roy Harris Tocata, and a wonderful Passacaglia by Vittorio Giannini, all of which are fine music as well as excellent studies. Add to this list the Canonic Studies by the young American composer-pianist of the NBC Symphony, John La Montaine. I still consider the music of Carl Maria von Weber excellent for developing the brilliant romantic style of playing. As for scale practice, while I believe in it, I do

not insist upon it unless the hands are stiff. Finger dexterity, after all, is more a matter of the mind than it is of the fingers.

Composers sometimes make their piano music more difficult than it need be. Clara Schumann, when I was studying with her, made the interesting observation that Robert Schumann made his piano music too difficult only after he had injured his fingers. I consider the first and third movements of his Sonata in G minor to be among the most difficult things in all piano music.

Pupils in general are too impatient; they do not want to persevere with a piece until they have mastered it completely. Teachers—especially in smaller communities away from large centers—are apt to stick too much to conventional teaching material. In my lectures before teacher-groups in various parts of the country, and in my classes for teachers, I try to show them how they can make their work more interesting to their pupils, as well as to themselves, by composing their own teaching pieces tailored to fit the needs of the individual young student. I show them how to improvise short pieces and then tell them to teach their pupils to do the same, or, if they prefer, write them out for the pupil.

One of the questions I am asked to answer most frequently in my lecture-recitals is: "How can I overcome stage fright?" I *cure* a case of stage fright in five minutes. Like a doctor, I first find out the cause. Is it vanity, or is it a bad conscience? There are no others! It is the former when the performer thinks more of himself than he does of the music. Concentration on the work in hand

kills vanity. It is a bad conscience when the performer is not fully prepared. So I say, be prepared, trust to the Lord, and do not let your conscious mind interfere with the automatic reflex actions. The technical aspects of playing must be subconscious.

In closing, I should like to air a few of my pet ideas. I would like to see a diffusion of opportunity for young musicians throughout the smaller communities of this country instead of the concentration we now have in the big cities. This will have to come in one way or another. Solfeggio should be taught to every child in the public schools, in the early grades, as an ear-training development for good listening. We have plenty of good performers but not nearly enough good listeners willing and able to enjoy what they hear. Finally, everyone who owns a radio or television set should contribute one dollar a year to a general fund set up to help musicians and to aid the cause of music in general.

## San Antonio To Hear Tenth Opera Festival

SAN ANTONIO, TEXAS.—The tenth anniversary season of the San Antonio Grand Opera Festival, directed by Victor Alesandro, regular conductor of the San Antonio Symphony, will comprise four weekend performances early next month. The festival will open on Feb. 6 with a performance of Otello, with Ramon Vinay in the title role, Herva Nelli as Desdemona, Leslie Chabay as Cassio, Mary Krete as Emilia, and Giuseppe Valdenago as Iago. It will be followed by La Traviata on Feb. 7, listing Dorothy Kirsten, Jan Peerce, Robert Weede, Lloyd Harris, and William Wilderman in leading roles.

The second weekend will bring performances of Madama Butterfly and Carmen on Feb. 13 and 14 respectively. Victoria de los Angeles will sing the title role in the Puccini opera, with Brian Sullivan as Pinkerton, Mr. Valdenago as Sharpless, and Thelma Altman as Suzuki. Risé Stevens will be found in her familiar role in Carmen, supported by Frank Guarrera, Mr. Vinay, and Dorothy Warenskjold. All four performances will be given in Municipal Auditorium.

## Montana Orchestra Plays Annual Christmas Concert

GREAT FALLS, MONT.—The Great Falls Symphony was led by L. W. Upshaw in its annual performance of Messiah, on Dec. 27, enlisting the aid of local soloists and a special chorus of 150 voices. Earlier in the season the orchestra participated in a pageant staged for the State American Legion Convention. A performance of Dubois's The Seven Last Words is scheduled for next Good Friday.

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